

PRICE : Four Dollars a Year; Thirty-five Cents a Number.

Vol. 35.

JULY, 1896.

No. 2.

THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

Contents.

FRONTISPIECE:

"A Declaration in the Olden Time." Engraved by Huyot after
Maurice Leloir. 21

MY NOTE BOOK,

GALLERY AND STUDIO:

The Preservation of Oil Paintings. 23
America's Chief Decorative Artist, John La Farge (Illustrated). 23, 24
How to Paint Wistaria. 24
Figure Painting. By M. Odenheimer Fowler. 25
Landscape Painting (an interview with Mr. Bruce Crane). 25
Pen Decoration (Engraving). By Mrs. E. M. Hallowell. 25
How to Paint Plaster Casts. 27
Drawing from the Living Model. By M. B. O. Fowler. 27
Studies by Puvis de Chavannes. 27
Oil Painting Hints for Beginners. 28, 29
Suggestions about Glass Painting. 30
"The First Jewels." From the Painting by Bouguereau. 31
Palettes for Painting in Oil, Water-colors, Pastels and Mineral
Colors. 41
Carved Wooden Panel from the Cathedral at Rheims. 36
Masterpieces of Industrial Art. Bookbinding. 38

CHINA PAINTING:

Advantages of Using Dry Colors. 30
Suggestions from the Kitchen Garden. 30
Treatment of the China Painting Designs. 31
Noted American China Painters (Illustrated). 32
New White China. 41
China Painting Exhibitions and Classes. 41

THE HOUSE:

The Art of Tapestry Painting (Illustrated). 33, 34
Wood-carving for Beginners. By Karl von Rydingsvård. 35
Next Fall Designs in Printed Silks. 35
Treatment of the Embroidery Designs. 35
Cartoons for Mural Decoration. By Puvis de Chavannes. 26
Snuff-boxes and other Boxes (Illustrated). 37

EXTRA-ILLUSTRATING OR "GRANGERIZING."—Concluded. 39

NEW PUBLICATIONS:

Summer in Arcady—The Ebbing of the Tide—His Honour and
a Lady—The Romance of Guardamonte—False Coin or True?
—A Woman with a Future—I Married a Wife—The Cap-
tured Cunarder—The Broom Squire—Dartmoor—Field

Flowers—Fairy Tales—Aucassin and Nicolette—Out of a
Silver Flute—Figaro Salon, 1896—American Summer Re-
sorts—A Postal Dictionary—A Monumental Work on Rem-
brandt. 39, 40

ART NEWS AND NOTES:

The Cooper Union Schools—New York School of Applied
Design for Women—Mrs. Cory's School of Applied Design
—Tennessee Centennial Exposition. 40

CORRESPONDENCE:

Sundry Queries Answered. 40, 41

THE SUPPLEMENT DESIGNS:

No. 1675—EMBROIDERED BORDER FOR A FRAME OR A TABLE-
CLOTH CENTRE.
No. 1676—LAMP SHADE, SUITABLE FOR WATER-COLOR TREAT-
MENT, OR FOR PAINTING ON CHINA.
No. 1677—CARVED "AFTERNOON TEA", TRAY IN GOTHIC STYLE
(ALSO ADAPTABLE AS A PICTURE FRAME). BY KARL
VON RYDINGSVÄRD.
No. 1677a—SHOWING ONE-QUARTER ACTUAL SIZE OF THE GOTHIC
TEA-TRAY ILLUSTRATED ABOVE.
No. 1677b—HALF OF SIDES AND ENDS OF GOTHIC TEA-TRAY,
SHOWING MITRED CORNER.
No. 1678—BOOK COVER IN EMBROIDERY OR IN PYROGRAPHY
ON LEATHER. SUITABLE ALSO FOR INLAY WORK,
OR FILLING IN WITH COLOR.
No. 1679—BORDER FOR NEEDLEWORK, WOOD-CARVING, OR PY-
ROGRAPHY. FROM AN OLD COPTIC EMBROIDERY
IN THE BOSTON MUSEUM OF FINE ARTS.
Nos. 1680-1680a—CUP AND SAUCER DECORATION IN WATER-
COLOR STYLE. BY M. C. WRIGHT.
No. 1681—CONVENTIONAL BORDER DECORATION WITH FOR-
GET-ME-NOTS.
No. 1682—DECORATION FOR INDIVIDUAL PORCELAIN SALT.
No. 1683—PLAQUE CENTRE DECORATION.

THE COLOR PLATES:

Apple Blossoms. By Bruce Crane.
Washington. Lafayette. Steuben. Lithographed by Joseph
Lauber.
Washington's Headquarters, Newburg, N. Y., 1782. Litho-
graphed by C. Volkmar.
THE ART AMATEUR DRAWING STUDIES. PLATE XII. LIFE.
No. 4.

•MONTAGUE MARKS:PUBLISHER.
•23 UNION SQUARE•NEW YORK.

NO TRAVELLING AGENTS are employed by The Art Amateur. Subscribers should send their money directly to the publisher, or pay it to some local dealer or other agent whom they know to be personally responsible.

NEW CHINA · ART MATERIAL · CHINA DECORATION.

THE WILKE CHINA KILN.

FOR FIRING CHINA WITH NATURAL
OR ILLUMINATING GAS OR GASOLINE.

An economical and efficient device, having a world-wide reputation for beautiful work.

A marvel of simplicity and cleanliness.

Constructed on practical principles, by practical artisans in the only thoroughly equipped plant for the manufacture of portable kilns in the U. S.

Many new and valuable improvements added this year.



Easy to handle. Full directions for firing furnished with each kiln that are so easily understood that the merest amateur can operate it without any previous knowledge of this branch of the work.

Used by
The Best
Amateur and
Professional
Artists in every
City in
The United
States and
Europe.

There is absolutely nothing that pays a better profit than China Firing. China Painting being on the increase, Firing is necessarily to be done more extensively than ever. You need a kiln! Why not buy it now and become established in the work in the community in which you live? Send for descriptive circular, and mention The Art Amateur.

Address, F. A. WILKE, Richmond, Indiana.

Charcoal and Crayon Artists

Should use the F.B.A. "Julio" Brand of Materials.

The Finest Quality of French Crayon and
Charcoal Supplies Manufactured.

F. B. A. "JULIO" CHARCOAL PAPER
" " CHARCOAL
" " CRAYONS
" " CRAYON SAUCE
" " CRAYON PENCILS

FOR SALE BY ALL ARTISTS' MATERIAL DEALERS.
SEND FOR DESCRIPTIVE CIRCULAR.

Favor, Ruhl & Co., U. S. Agents,

(EXCLUSIVELY WHOLESALE.)

123 West Houston St., NEW YORK.

Established 1870. 1380 BROADWAY, N. Y.
BET. 37TH AND 38TH STS.
N. E. MONTROSS,
Artists' Materials
FOR ALL BRANCHES OF
DRAWING, PAINTING AND DECORATING.

Attention is called to THE ART AMATEUR's liberal offers of Special Portfolios of additional Color Plates. These Portfolios are absolutely free to every subscriber to the magazine for 1896.

WINSOR & NEWTON, L'td,

London,
Eng.

ARTISTS' SUPERIOR OIL AND
WATER COLORS,

Pocket Sketching Brushes,
Handy Chalk Box for Sketching,
Waterproof Inks made in 21
different Tints.

Catalogue on Application, 88 Fulton St., N. Y.

ARTISTS' MATERIALS

OF EVERY DESCRIPTION.

Supplies of all kinds, for China, Oil,
Water-Color and Pastel Painting,
Crayon Drawing, etc. Etching
Materials. Tapestry Canvas Stud-
ies and Picture Framing.

Mathematical Instruments,
T-Squares, Triangles, etc.

FROST & ADAMS CO.,

37A Cornhill, Boston, Mass.

Catalogue Free.

F. W. Devoe & C. T. Raynolds Co.,

Cor. Fulton and William Sts.,
NEW YORK,

and

176 Randolph Street,
CHICAGO,

Manufacturers of

Artists' Materials,

OIL COLORS IN TUBES,
FINE BRUSHES,

ACADEMY BOARDS,
PREPARED CANVAS.

MATERIALS FOR

Oil and Water-color Painting, China and Pastel Painting,
Fresco and Scene Painting, Tapestry Painting,
Sketching, Modeling, Designing, Etching, Pyrography.

Importers and Manufacturers of

Drawing Materials, Mathematical Instruments,
and a Full Line of Supplies for Manual Training Schools.

F. W. Devoe & Co.'s Pastel Boards are now made
in six different grades. Samples of each will be sent
FREE of charge on request.

Manufacturers of

FINE COLORS, READY-MIXED PAINTS, VARNISHES,
OIL FINISH, WOOD STAINS.

List of Sketching Supplies on Application.

MORE NEW PATTERNS IN WHITE "ELITE" CHINA



FOR AMATEUR DECORATING,

are shown in the supplementary sheets issued by

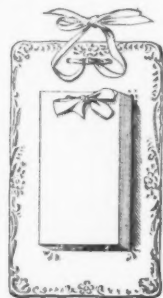
MESSRS. BAWO & DOTTER,

with a triangle Δ prefixed to the number below each article.

China Painters will find this china excellent in firing; it is usually to be obtained in the newest shapes and styles from LEADING DEALERS EVERYWHERE.



SEAL



ENGAGEMENT PAD.



EVENTAIL BON BON



COLLAR BUTTON BOX



NAIL POLISHER

If the DEALER in your town or vicinity has not a full assortment in stock of the china stamped ELITE, ask him to write for illustrated sheets.



In ordering of your DEALER, be sure to mention the triangle Δ prefixed to the catalogue number, thereby enabling him to recognize the goods as coming from



BAWO & DOTTER,

26, 28, 30 and 32 Barclay Street, New York.

S. GOLDBERG,

IMPORTER AND DEALER IN

ARTISTS' MATERIALS,

WHITE CHINA FOR DECORATING,
TAPESTRY CANVAS ALL WIDTHS.

SEND FOR CATALOGUE, FREE BY MAIL.

37 W. 23d Street, New York.

The Air Brush Mfg. Co.

are doing business at the old stand, making and selling the best Art Tool in use. Applies color by a jet of air, enabling the artist to do the best work cheaply, rather than do the cheap work. Send for circulars, free. Address
Air Brush Mfg. Co., 64 Nassau St., Rockford, Ill., U.S.A.





Co.,

ph Street,
AGO,

ls,

ainting,

phy.

ents,

r made
be sent

IN



ER,

es and styles



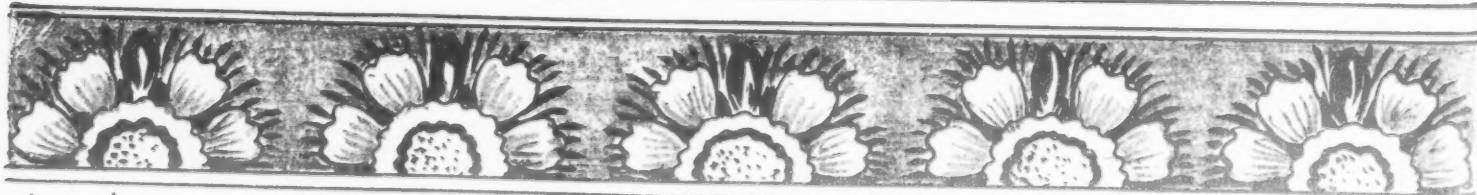
TE, ask him



rk.



Ill., U.S.A.

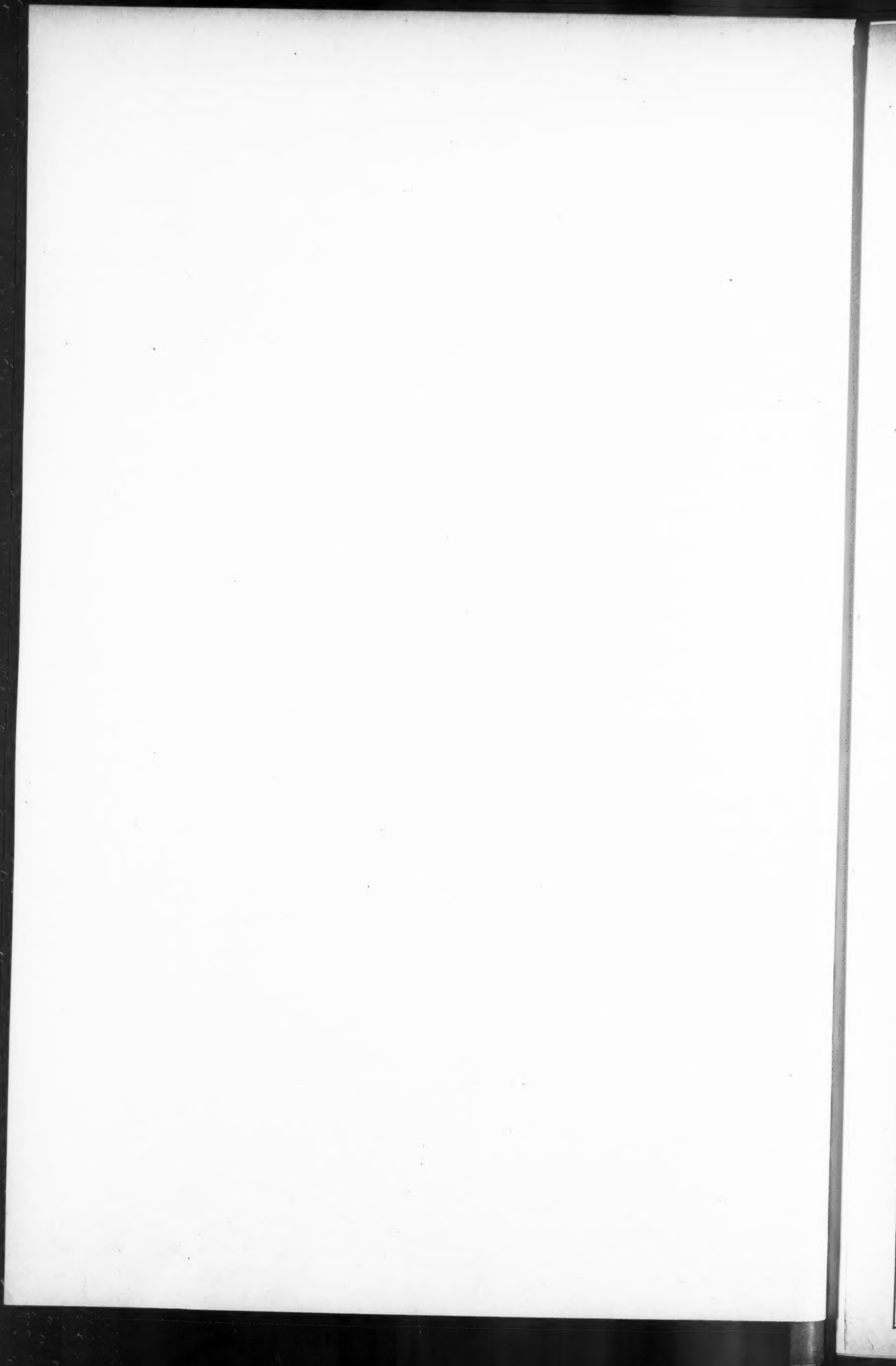


Chas. Yorkman





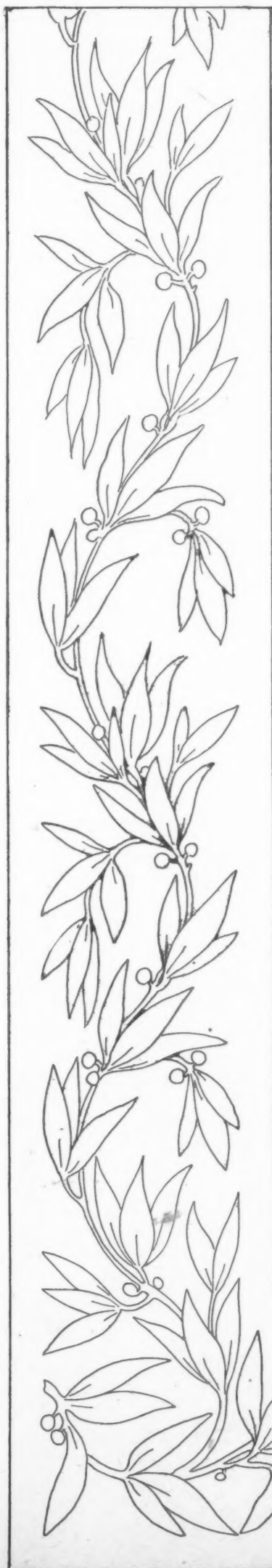




The Art Amateur

Plate 1 - Nos. 1-2

Working Designs.



NO. 1675.—EMBROIDERED
BORDER FOR A FRAME OR
A TABLE-CLOTH CENTRE.

NO. 1676.—LAMP SHADE SUITABLE
FOR WATER-COLOR TREATMENT, OR
FOR PAINTING ON CHINA.

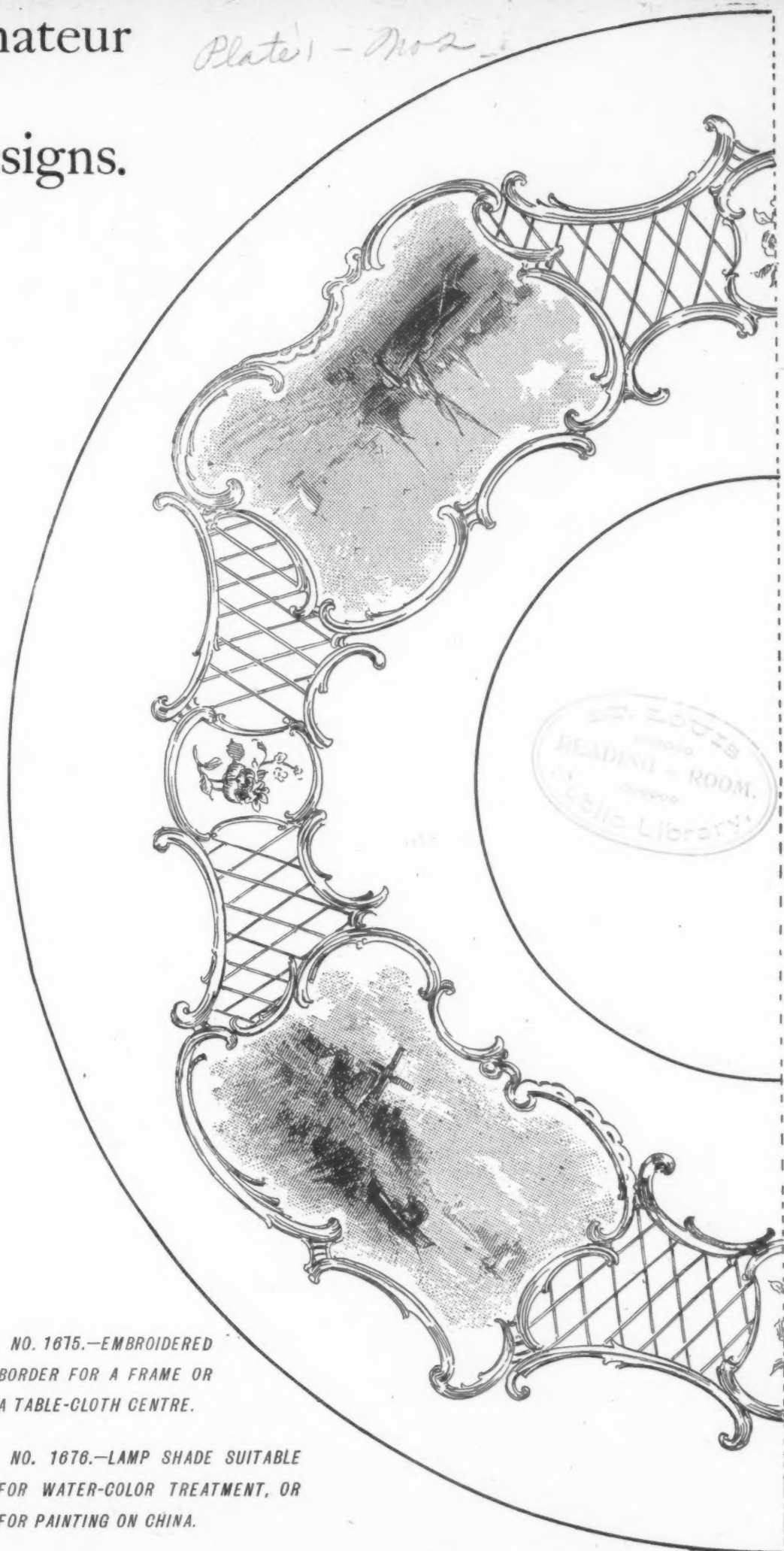
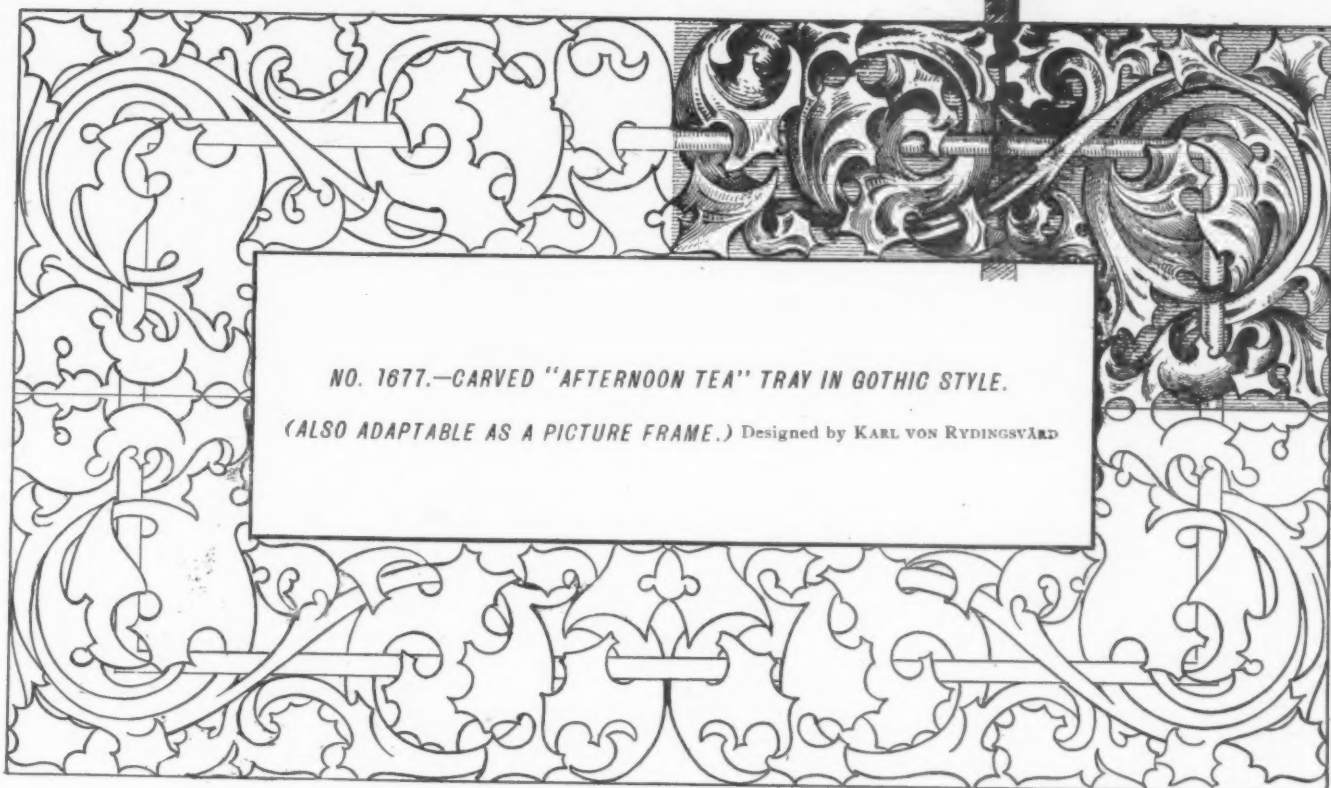
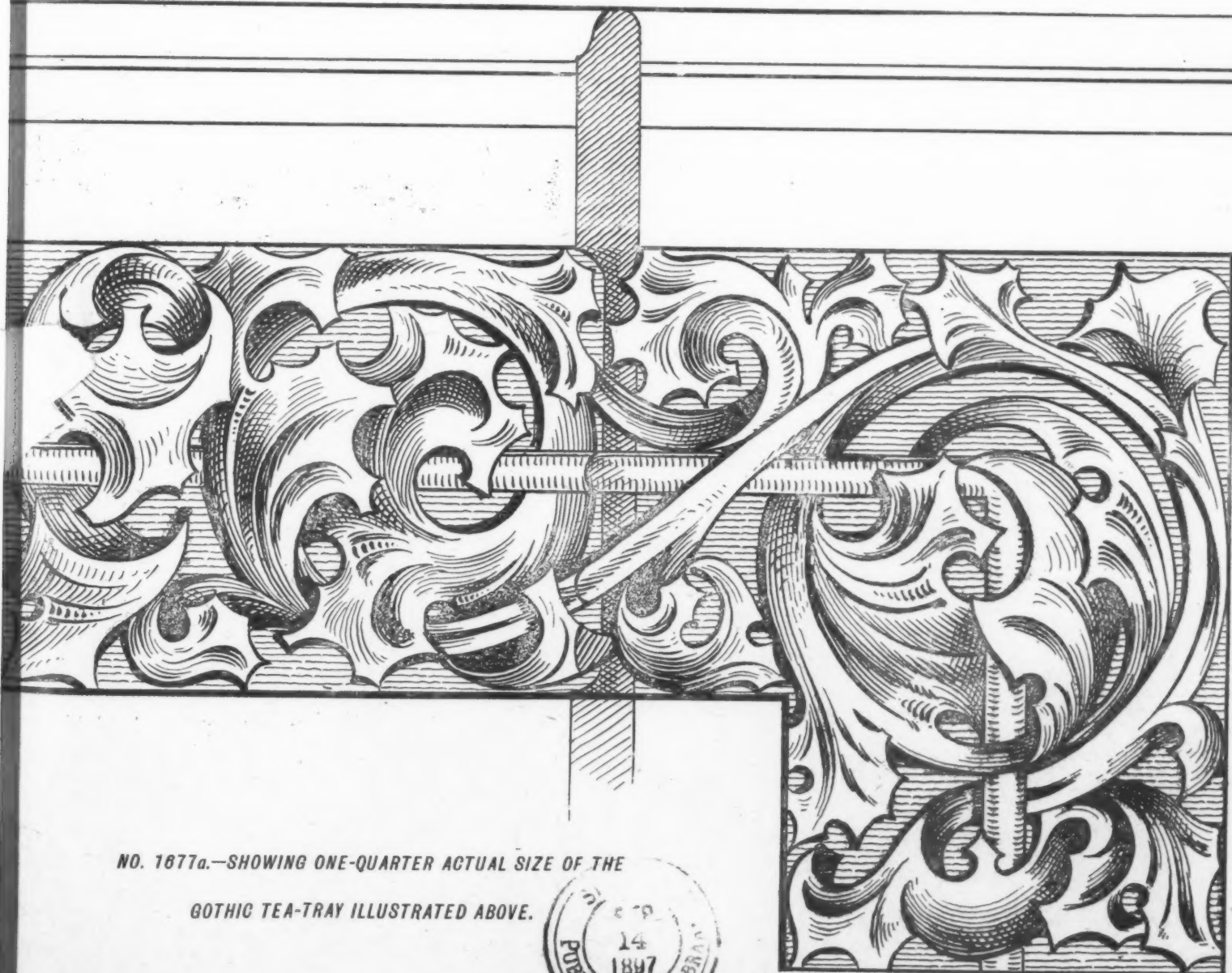




Plate 2 - No. 2



NO. 1677.—CARVED "AFTERNOON TEA" TRAY IN GOTHIC STYLE.
(ALSO ADAPTABLE AS A PICTURE FRAME.) Designed by KARL VON RYDINGSVÄRD



NO. 1677a.—SHOWING ONE-QUARTER ACTUAL SIZE OF THE
GOTHIC TEA-TRAY ILLUSTRATED ABOVE.

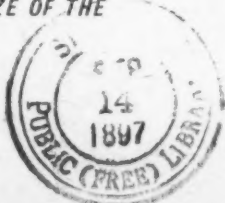
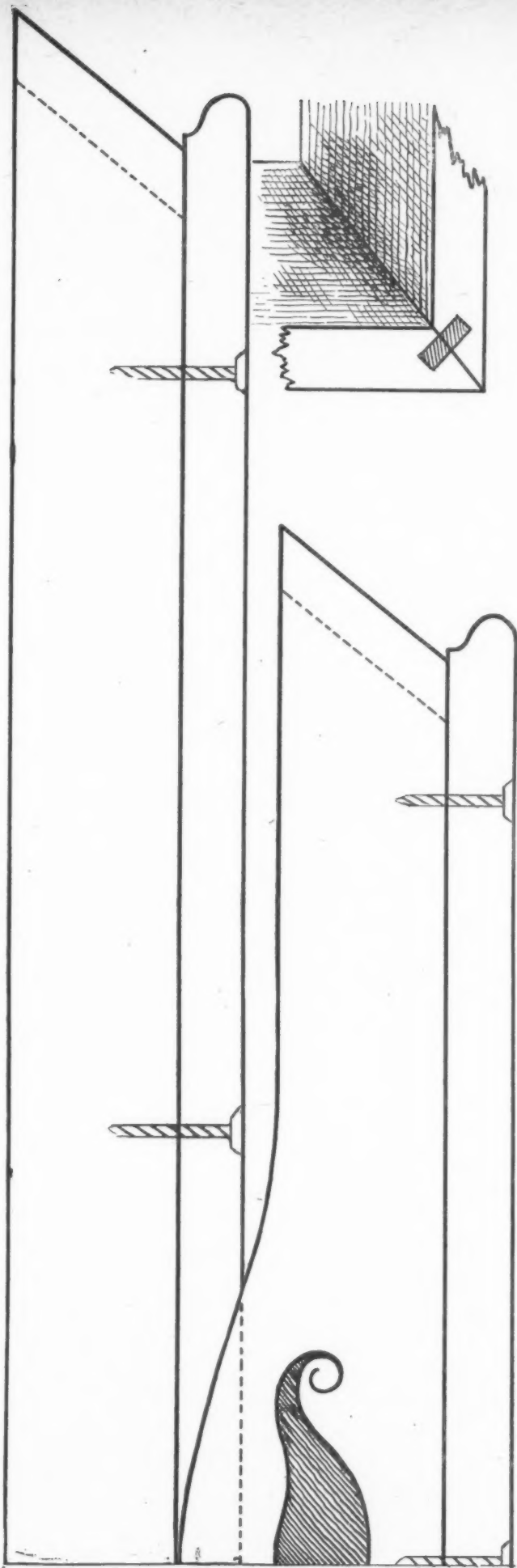


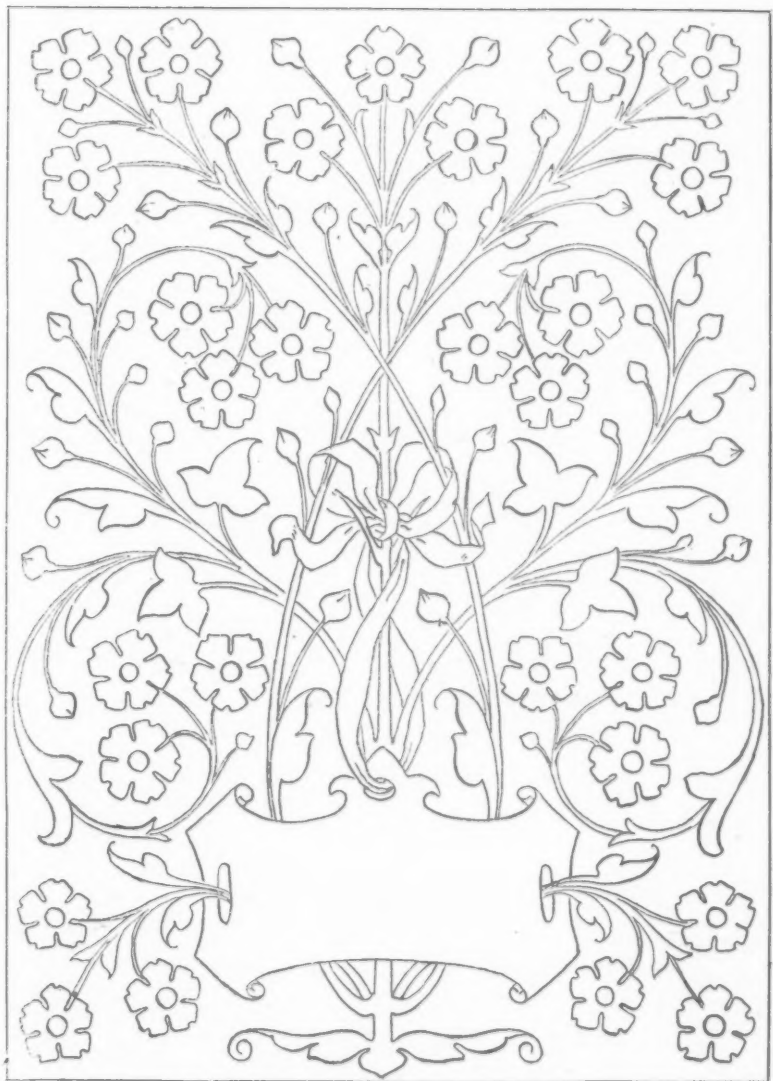


Plate 2 - No. 2

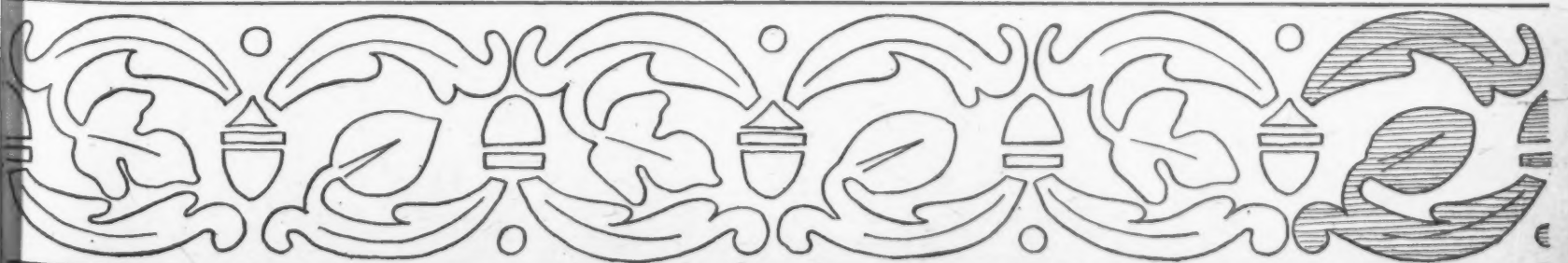
The Art Amateur Working Designs.



NO. 1677b.—HALF OF SIDES AND ENDS OF THE GOTHIC
TEA-TRAY, SHOWING MITRED CORNER.



NO. 1678.—BOOK COVER IN EMBROIDERY OR IN PYROGRAPHY
ON LEATHER. SUITABLE ALSO FOR INLAY WORK
OR FILLING IN WITH COLOR.



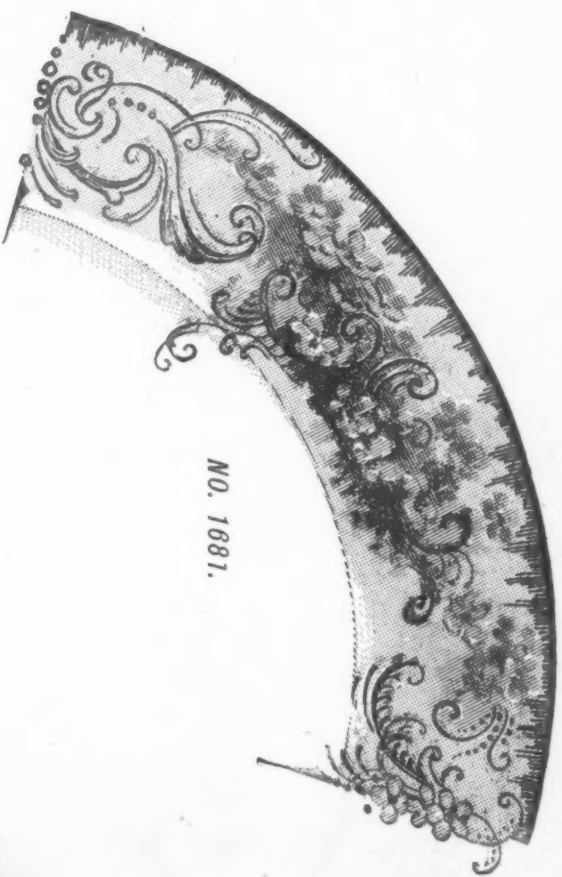
NO. 1679.—BORDER FOR NEEDLEWORK, WOOD-CARVING OR PYROGRAPHY. FROM AN OLD COPTIC EMBROIDERY IN THE BOSTON MUSEUM OF FINE ARTS.



Plate 3 - No. 2



NO. 1680.



NO. 1681.



NO. 1682.



NO. 1683

The Art
Amateur
Working
Designs.

NOS. 1680-1680a.—CUP AND SAUCER DECORATION IN WATER-COLOR STYLE.
By Miss Mary C. Wright.
NO. 1681.—CONVENTIONAL BORDER DECORATION WITH FORGET-ME-NOTS.
NO. 1682.—DECORATION FOR INDIVIDUAL PORCELAIN SALT.
NO. 1683.—PLAQUE CENTRE DECORATION.

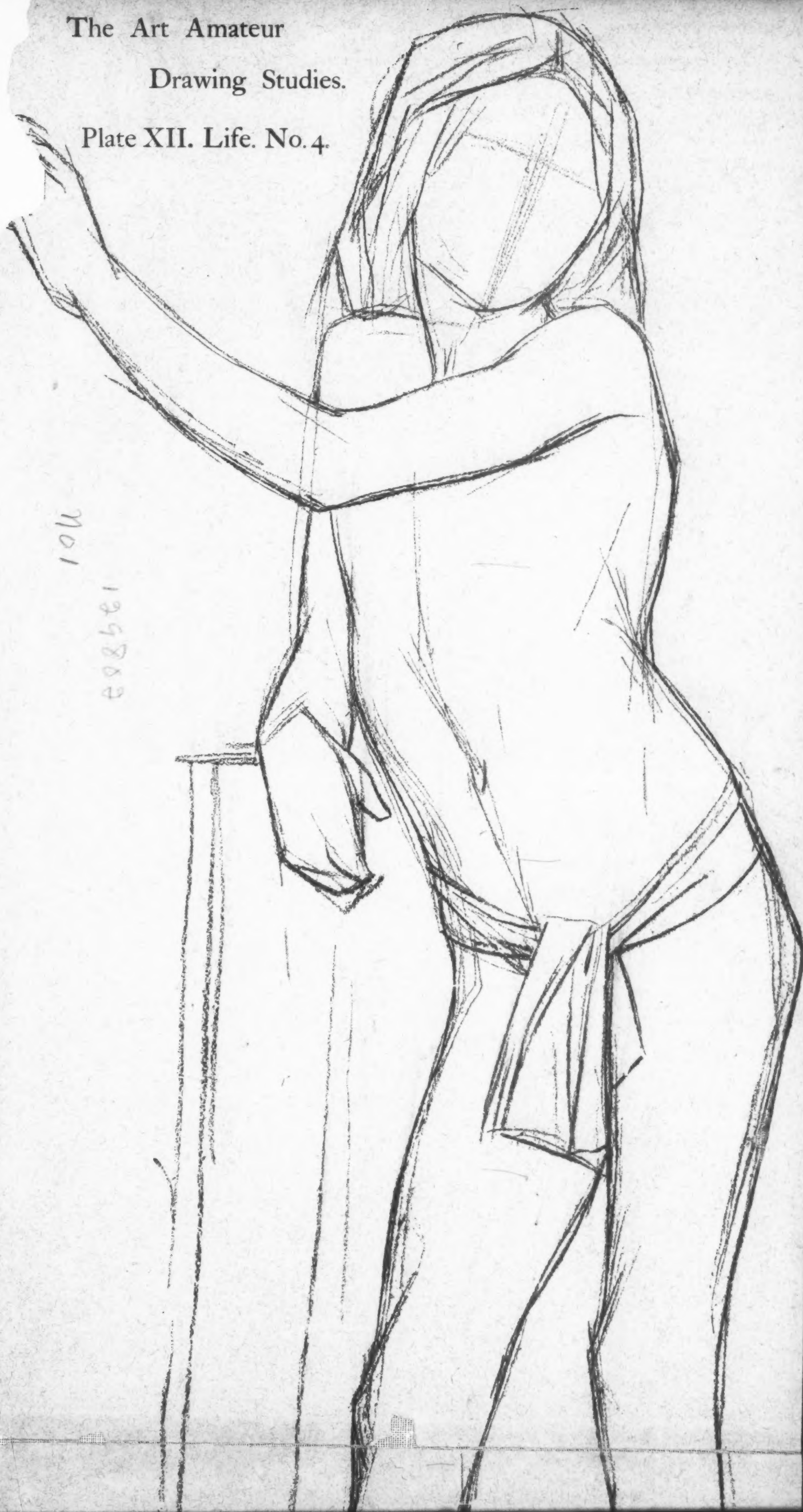


NO. 1680a.

The Art Amateur

Drawing Studies.

Plate XII. Life. No. 4.



104

e98561

101

1948





401



M.T.V.

65

*All Impo
Pastel Paint
White China
atalogue of W*



Almost
s now m
be obtained

Mail orde
Art Amateur.

The Late

Pla

For the u

C

L. CA

143 Gran

White

If you
china, te
have and
we will s
illustrati

Wright
217-219

New

CH

should ser
atalogue con
est new p

CHI

West



Genera
Material
our new
ment of i

GRU

CHINA DECORATION · WHITE CHINA · ART MATERIAL.

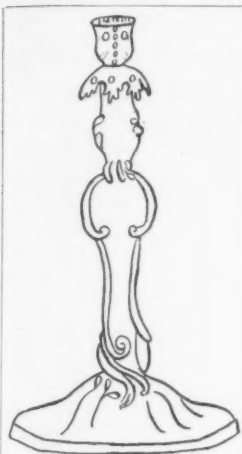
Nothing more sensible for Gifts than
Choice Art Material and Select China

M. T. Wynne's Complete Art Supply Store

Always Well Stocked.

65 EAST 13th STREET, COR. BROADWAY, NEW YORK.

All Imported and Domestic Supplies of the RIGHT kind for Oil, Water-Color, China and Pastel Painting; also, for Drawing, Etching and Pyrography. Immense stock of novelties in White China: Kilns, overglaze and underglaze, erected on premises. Free! New Illustrated Catalogue of White China and Price List of Artists' Materials. Handbook on Pyrography, 30 cents.



Almost every conceivable article now made in China, and is to be obtained at this establishment.

Mail orders promptly filled. In sending for Catalogues, Price Lists, Books or Supplies, always mention The Art Amateur. Address M. T. WYNN, 65 East 13th St., cor. Broadway, N. Y.

The Latest Novelties · The Lowest Prices · The Most Reliable Service.

Plaster Casts.

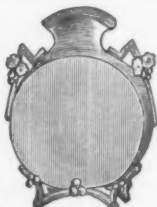
Antique, Roman and Mediaeval,
For the use of Schools, Colleges, Amateurs, etc.

Casts in the Ivory Tint.
Largest Collection in America.

L. CASTELVECCHI & CO.,

Manufacturers and Importers,
143 Grand St., near Broadway, N. Y.
Send for catalogue.

White China for Decorating.



If you have our catalogue of white china, tell us the number of sheets you have and apply for new price list which we will send with all the new sheets of illustrations.

Wright, Tyndale & Van Roden,
217-219 So. 11th St., Philadelphia, Pa.

New Supplement

JUST ISSUED.

CHINA PAINTERS

should send for the new supplement to our catalogue containing many novelties and the choicest new patterns in

CHINA FOR DECORATION. Western Decorating Works



General catalogue inc. including supplement. Material catalogue gratis. Visitors invited to our new show rooms—the largest establishment of its kind anywhere.

GRUNEWALD & BUSHER,
11-13 E. Madison St., Chicago.

TAPESTRY PAINTING.

The selection of proper materials is absolutely indispensable. Now, as always, this store remains the HEADQUARTERS FOR CORRECT TAPESTRY MATERIALS and is the ONLY place where the genuine

A. Binant's Wool Canvas

can be constantly obtained. 54, 84 and 122 inches are the only widths for this celebrated canvas. In no other way than by using the Binant canvas can the marvelous Gobelin Tapestry effects be imitated. (Other makes of Wool and Linen Canvas also in stock.) The B. Grénié Indelible Tapestry Dyes far exceed any others in the market. Special brushes are also necessary and are to be had in assorted sizes and grades, as well as the Special Medium (for use in conjunction with the Grénié dyes) and the authoritative Handbook:

HOW TO PAINT TAPESTRY—
(Price, 40 cents).

Hall's Superior Roman Gold and Bronzes

FOR CHINA AND GLASS.

The best that can possibly be manufactured, put up in jars or in glass tablets, ready for use. Send 25c. for a trial box of Roman Gold, which contains one third the quantity of a regular 75c. box. For sale by all dealers. Special rates to teachers.

JAMES F. HALL,
467 Franklin St., Philadelphia, Pa.

Roman Gold

POSITIVELY THE BEST IN THE MARKET.

PREPARED BY
M. HELEN E. MONTFORT,
TEACHER AND DECORATOR OF ARTISTIC CHINA.
STUDIO: 142 W. 125th St., N. Y. City.

Saves One Firing.



The Filkins Burnish Gold may be applied over dry unfired paste or color, thus saving one firing. It is also especially economical in use over white china. Sample boxes, 25c.; 15-grain boxes, 90c. or \$1.00 per full dozen. Mail charges, 2c. for one single box, 1c. extra for each additional box, 8c. extra for registration on orders amounting to \$5.00 or more.

W. H. GLENNY, SONS & CO.,
BUFFALO, N. Y.

IMPORTERS OF CHINA.

27-sheet catalogue of white china for decorating sent to any address on receipt of 20 cents, with coupon good for this sum in goods, or in money, if the catalogue is returned. Large stock, low prices, liberal treatment.

HIBBARD'S GOLD—WHITE CHINA.

Send for Catalogue.

THAYER AND CHANDLER
46 MADISON ST., CHICAGO.

1879 FITCH KILNS 1896

FOR FIRING CHINA AND GLASS

WITH NATURAL AND ARTIFICIAL
GAS AND CHARCOAL.

Send for descriptive Circular.

STEARNS FITCH CO., Springfield, Ohio.

REVELATION CHINA KILN No. 4

This is another Kerosene Oil Kiln made on the same general plan as our Nos. 1, 2, 3, differing in size and shape only. We use kerosene oil for fuel, and a burner having no wick, free from danger; no ashes, no dirt, no trouble. There is not the slightest odor from oil, and through the nature of our lining, there is less heat radiated in the studio than from any other portable kiln known.—*Explosion impossible.*



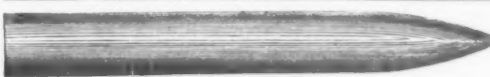
If we were to offer an extravagant sum to any one who would explode our burners with kerosene oil as we use it, they could not earn the money. The kilns are boxed and shipped so the purchaser has only to remove the box, set it in place, and it is ready for use, with no plumbing bills to follow that will equal the price of the kiln. By the use of pipe filled with our non-conducting material the heat that other kilns radiate in the studio is all taken up the chimney. We use fire clay muffles.

Circulars giving sizes and prices may be had by addressing

H. J. CAULKINS,

Manufacturer of China Kilns, Dental Furnaces, Jewelers' Enamel Furnaces, Assay and Refiners' Furnaces, Etc.

44-46 GRATIOT AVENUE, DETROIT, MICH.



GENUINE MENG'S PASTEL COLORS.

TRADE MARK.

Boxes without our firm name are counterfeited.



CHINA COLORS.

MÜLLER & HENNIG, Dresden

"Directions for China Painting," 50 cents.

(Germany).

A SPECIAL OFFER TO CHINA-PAINTERS:

Any one who will send to the Art Amateur a club of five subscribers (old or new), at \$3 each (regular subscription \$4), will receive in addition to this liberal club discount, a special premium consisting of three dollars' worth of china-painting materials to be selected from the catalogue of any one dealer advertising in this magazine. Address, Montague Marks, 23 Union Square, N. Y.

HOELZER'S PATENT MUFFLE KILN.

For firing Decorated China, Glass, Enamel on Metals, etc. The only kiln always firing successfully china and glass with wood, coal or gas. Send for descriptive and testimonial circular.



THEO. HOELZER,
Dearborn, Michigan.

Boston China Decorating Works.

38 Tennyson St., Boston, Mass. ESTABLISHED 1860. L. COOLEY, Proprietor.

Practical Decorators, and Manufacturers of COOLEY'S Golds, Bronzes, Oils, etc., as used in our factory for over thirty years. All materials thoroughly tested and warranted. If any failure occurs when using our preparations, please send us full particulars and we will advise as to the cause. Our preparations can be found at retail, at all stores handling Artists' Materials, and at wholesale, by Jobbers of Artists' Supplies. Should your dealer not have what you want, send direct to us, as all materials, excepting oils, can be sent by mail.

Importers from all countries, and Dealers (both wholesale and retail), of Blank Ware for decorating, which we ship to all parts of the U. S. and Canada. Send to cents in stamps for Photo Sheets of White China and catalogue of materials. We wish to call especial attention to our NEW price list of china, in which PRICES are GREATLY REDUCED. A specialty made of matching broken sets of all description. China decorated to order. Mention The Art Amateur.

Every Practical Requisite for China Decorating Always on Hand.

The Hall Ceramic Kilns

FOR GAS AND CHARCOAL ARE

The Most Durable! The Most Rapid!!
The Most Popular!!!

For Amateurs or Professionals. Directions and Hints on Firing accompany each Kiln. If you need a Kiln, buy the BEST, and do not be satisfied with any other. Our gas burner can be adjusted to natural or manufactured gas.

The following eminent artists and schools have given the HALL KILN their unqualified endorsement:
Franz A. Bischoff, Detroit, Mich.; T. Marshall Fry, New York City; Mrs. L. Vance Phillips, New York City; Osgood Art School, New York City; A. B. Cobden, Philadelphia.

WILLIAM M. CRANE & CO.,
Gas Experts and Makers of Gas Appliances,
Salesrooms: 838 Broadway, N. Y.



CHOICE NEW BOOKS · ARTISTS' MATERIALS.

Le Mesurier Tube Colors

"Remarkably good in all respects. The dark colors are finely ground, pure and brilliant."—*Daniel Huntington.*
"Worthy of the highest commendation."—*J. F. Cropsey.*

"These colors undoubtedly rank with the best."—*Wordsworth Thompson.*

"Well grounded and never too thick or stringy."—*Wm. Verplanck Birney.*

"The tone qualities of many of them are superior to any other make."—*Elliott Daingerfield.*

"I take pleasure in recommending them in all particulars."—*Childe Hassam.*

"As long as I can get them, I wish no other."—*Wm. L. Soutag.*

"Your zinnobers are finer in tint than any of the foreign colors."—*A. T. Bricker.*

"I find your colors well prepared and entirely satisfactory."

"Am using them almost exclusively in my work."—*C. C. Griswold.*

"After testing them thoroughly, have found them perfectly satisfactory."—*Wm. L. Soutag.*

"Your colors have good body, which makes them more economical than English colors."—*W. H. Snyder.*

"Am much pleased with your colors. For perfect fineness and purity of tint, I have never found their equal."—*The late J. H. Beard.*

"Uniformly the best I have ever used."—*Julian Scott.*

"factory and have pleasure in recommending them."—*James R. Breckin.*

"Your two dark shades of zinnober green are remarkable for their beautiful transparent quality and tone. I have never seen anything like them before and value them very highly."—*Geo. Lunce.*



Hundreds of other testimonials.

When originating this now-popular line of Artists' Colors, we conceived the idea of furnishing QUANTITY with QUALITY. Since then, all leading manufacturers have adopted OUR SIZES. For sale by dealers everywhere.

JOHN W. MASURY & SON,

MANUFACTURERS OF PAINTS AND VARNISHES,

Pearl, Plymouth and Jay Sts., Brooklyn. Masury Building, 190 to 192 Michigan Ave., Chicago.

Five Awards at the World's Fair.

A. Sartorius & Co.,

MANUFACTURERS AND IMPORTERS OF

Artists' Materials

for Oil, Water Color and Pastel Painting and Drawing,

AND FOR

China and Glass Painting.

A. Sartorius & Co.'s finely prepared Artists' Oil Colors.

A. Sartorius & Co.'s Moist Oleo Colors for Oil and Water Color style of painting. Water the thinning medium.

A. Sartorius & Co.'s Vitro Moist Water Colors and Vitro Water Gold for China Painting.

A. Sartorius & Co.'s Vitrifiable Oil Colors for China Painting.

A. Sartorius & Co.'s Gouache Colors, finely ground, for China Painting.

A. Sartorius & Co.'s Special Overglaze Colors, finely ground (high glaze).

A. Sartorius & Co.'s Roman Gold on Glass Slabs.

A. Sartorius & Co.'s Tinting Oil and Grounding Oil.

Hancock's Overglaze Colors.

Mueller & Hennig's Tube Colors.

Mueller & Hennig's Genuine Meng's Pastels.

Dresden Thick Oil, Fat Oil, Glass Brushes, Burnishers.

Write for Catalogue, containing instructions how to mix and apply colors for China Painting.

46 WEST BROADWAY, N. Y.,

Between Park Place and Murray Street.

UNDERGLAZE AT HOME

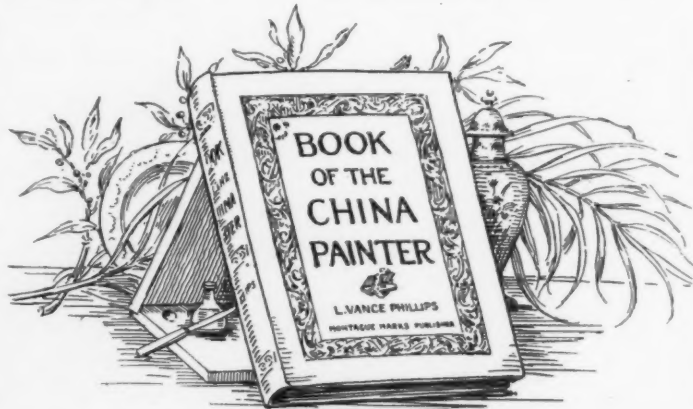
On the receipt of five dollars I will ship the following: Two Small Vases, Four Tiles, Glaze for the same, One Set of 12 Underglaze Colors and instructions for their use and firing in any good china kiln.

CHARLES VOLKMAR,

Corona, Long Island, N. Y.

Now Ready for Delivery

BOOK OF THE CHINA PAINTER.—A sumptuous Quarto of over 300 pages, handsomely bound, being a Complete Guide for the Ceramic Decorator. By L. Vance Phillips. The volume contains, besides, valuable practical articles on special branches of the art, by other experienced teachers. Added to these are Full Instructions for **Painting Under the Glaze**, and for **Glass Painting**. Price, \$3.00.



The volume is beautifully illustrated with over 150 working designs and illustrations, including six plates exquisitely printed in gold and colors, with detailed directions for treatment.

No expense has been spared to make this the most complete work of its kind. Yet in view of all that it contains, at three dollars it must be considered by far the cheapest guide to china painting that has been published in Europe or America.

Beginning with such preliminary exercises as laying and graduating a wash, the author proceeds, by progressive stages, to teach Monochrome Decoration in "Old Delft" Style; the use of gold; natural and conventional treatment of Flowers and Fruit, Landscape, Fish, Game, and other animals. The processes of "Raised Paste" Work, "Enamelling" and "Jewelling" are described so clearly that they need present no difficulties—even to the beginner—which cannot be readily overcome by the exercise of a little aptitude and patience.

Miniature, Figure and Decorative Work in the Old Sèvres and Dresden manner is a specialty in which the author is thoroughly at home, and each branch of the subject is treated with unprecedented completeness.

Montague Marks, Publisher, 23 Union Square, New York.

D'Anver's Elementary History of Art, Architecture, Sculpture, and Painting.

By MRS. ARTHUR BELL (N. D'ANVERS), author of "The Art Guide to Europe." Fourth edition, newly revised and brought up to date by the author. Cr. 8vo, \$3.75.

"With regard to the merits of the book itself, it may be said that it is comprehensive and accurate. ... The matter is well arranged, and the facts are told without any attempt to fit them into preconceived theories."—*London Academy.*

A Handbook of Architectural Styles.

Translated from the German of A. Rosen-garten by W. COLLETT-SANDARS. New edition, with 639 illustrations. 8vo, \$2.50.

** The above books for sale by all booksellers, or will be sent upon receipt of price.

Charles Scribner's Sons,

153-157 Fifth Avenue, N. Y.

THREE NEW NOVELS.

New Novel by the Author of "A Kentucky Cardinal," "Aftermath," "John Gray," etc.

Summer in Arcady

A Tale of Nature.

By JAMES LANE ALLEN,

Author of "A Kentucky Cardinal," "Aftermath," "The Blue Grass Region of Kentucky," "John Gray," etc.

16mo, cloth, \$1.25.

"This story by James Lane Allen is one of the gems of the season. It is artistic in its setting, realistic and true to nature and life in its descriptions, dramatic, pathetic, tragic in its incidents, indeed, a veritable gem that must become classic. It is difficult to give an outline of the story; it is one of the stories which do not outline; it must be read."—*Boston Daily Advertiser.*

New Novel by F. Marion Crawford.

Adam Johnstone's Son.

By F. MARION CRAWFORD,

Author of "Saracinesca," "Pietro Ghisleri," "Don Orsino," "Casa Braccio," etc. With 24 illustrations by A. Forestier.

12mo, cloth, \$1.50.

"Mr. F. Marion Crawford has never displayed greater deftness in telling a simple, straightforward love story in such a way as to rivet the reader's attention than in 'Adam Johnstone's Son.' The originality of the plot is singularly striking and bold. The few characters of the story are all drawn with admirable clearness, and the analysis of motive is keen and consistent. We think that none of Mr. Crawford's recent novels have been better adapted to please and interest a large circle of readers than this slight story."—*The Outlook.*

New Novel by Emile Zola.

Rome.

By EMILE ZOLA,

Author of "Lourdes," "La Debacle," "Doctor Pascal," etc. Translated by Ernest A. Vizetelly.

2 vols., 16mo, cloth, \$2.00.

With "Lourdes" M. Zola began a series of three books dealing with the world and the supernatural. "Rome" forms the second volume of this trilogy, which will conclude with "Paris." All those who read "Lourdes"—and they are legion—will naturally desire to peruse "Rome," in which the author carries the hero of his former work to the Eternal City, and in a series of graphic pictures portrays the Papal Court of the present day, and discusses its policy and its aspirations.

THE MACMILLAN COMPANY,
66 FIFTH AVE., N. Y.

TERMS OF ADVERTISING IN THE ART AMATEUR.

NET rates per column of 12 lines, one month, \$60; one year, \$500. NET rates per line, agate measurement, 40 cents each insertion, for a period less than three months; 36 cents each insertion, on orders for three consecutive months; 30 cents each insertion on orders for six consecutive months; 24 cents each insertion, on orders for twelve consecutive months. These terms are for a definite space occupied solely by one advertiser, and the insertions must be in consecutive issues. (14 agate lines per inch and measurement from rule to rule.) No extra charge for double column, provided the advertisement occupies the total space of at least three inches.

Contracts may be made for six months at thirty cents per line, each insertion, with the privilege of the remaining half year at twenty-four cents per line. No other rates for intervening or longer periods, and no guarantee, on the above basis, as to any position or page.

Yearly advertisements to remain on a fixed page will be taken for the outside back cover page, at thirty cents net per line, each insertion. This guarantee is not, however, for any SELECTED position on the back cover. All INSIDE pages are movable from month to month, and advertisements on EVERY page, including those on the BACK COVER, are also movable from one part to another of the same page, to the end that an artistic "make-up" may always be obtained and variety given to each and every page.

Advertisements may be appropriately illustrated, without extra charge, provided the cuts in design and execution are suitable for the columns of an art publication. Text on electrotypes will be reset in type from THE ART AMATEUR fonts. Solid black as a background for white lettering only will not be admitted under any circumstances. Advertisements of patent, or proprietary medicines, delusive preparations, or catchenny devices of any kind will not be received at any price. No deviation; no discount; no "trade" nor "exchange" advertising, every order being payable in bankable funds; no rebates; nothing retroactive.

No transient advertisement inserted for less than \$2.00; no yearly contract taken for less than \$20.00. Notices constitute a matter solely within the discretion of the editor, and for the double reason that they are not always favorable and that no charge is made for them, advertising contracts neither exclude nor include them.

All advertisements must be acceptable in every respect. Changes in advertisements especially invited, the new matter to be as acceptable as the original copy.

Contracts are not transferable. Space in THE ART AMATEUR is not sold, but is leased subject to the above conditions.

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 35.—No. 2.

NEW YORK AND LONDON, JULY, 1896.

WITH 4 SUPPLEMENTS,
INCLUDING 2 COLOR PLATES.



"A DECLARATION IN THE OLDEN TIME." ENGRAVED BY HUYOT AFTER MAURICE LELOIR.

MAURICE LELOIR (BORN 1853) COMES OF AN ARTISTIC STOCK, HIS FATHER, MOTHER AND BOTH GRANDFATHERS HAVING ALL WIELDED THE PAINTER'S BRUSH. A THOROUGH PARISIAN, HE WAS A PUPIL OF HIS FATHER, JEAN, AND OF HIS BROTHER, LOUIS, WHO WAS TEN YEARS HIS SENIOR. A GENRE PAINTER IN THE LIGHTEST VEIN, HIS FAVORITE MEDIUM IS WATER-COLOR, AND IN THAT HIS GRACEFUL, SPARKLING WORK IS NOT INFERIOR TO LOUIS', ALTHOUGH THE RANGE OF THE LATTER WAS WIDER. AS AN ILLUSTRATOR OF LAST CENTURY GENRE, MAURICE LELOIR IS THOROUGHLY AT HOME.

[Copyright, 1896, by Montague Marks, New York and London.]

MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



"Cut off even in the blossoms of his sins,
 No reckoning made, but sent to his account
 With all his imperfections on his head."

But Mr. Beardsley may yet do serious work worthy of his undoubted talents, and so, in a measure, expiate the follies of his callow youth, even if he cannot undo their distressing consequences. The latter, alas! confront one on nearly every newspaper and magazine billboard, in bicycle and proprietary medicine advertisements, and indeed in nearly every branch of business. The theatres are affected by the epidemic, which, I am credibly informed, will next season extend even to the hitherto uncontaminated circus poster. How far-reaching and unlooked for are results of youthful error!

THE art department of the Cooper Institute, with its all but national reputation, has so long been looked to to supply from its graduates teachers for the provinces, that it was a positive shock to be confronted with the very serious defects in the system of instruction, noted on another page, on the occasion of the recent annual exhibition of students' work. It is amazing that this richly endowed institution, with its splendid opportunities and facilities, should be content to rank so low in those very practical features of technical art education in which it would have been the pride of its founder that it should excel. Drawing and painting are capital things in their way; but even if the pupils of the Cooper Institute did not distinguish themselves under the competent instructors of those classes, no great harm would be done, for, after all, artists are not made by schools, and the student who has a talent for easel painting will sooner or later find his proper place. But in the industrial arts the general conditions of success are much more favorable. The field is not only for the fortunate few; it is a wide and rich one, and virtually open to all possessing knowledge, taste, and industry. But no field, however wide and rich, can be cultivated successfully with obsolete and edgeless tools, and it is with such that the Cooper Institute sends forth its graduates to compete with the well-equipped graduates of up-to-date schools of industrial design.

It is with reluctance that these strictures are made; for I know and appreciate the interest that is taken in Cooper Institute by some of the descendants of its distinguished founder—ladies of taste, whose purses are always at its service. Among their latest gifts are a valuable collection of casts of historic furniture and historic ornament, intended to form the nucleus of a museum of industrial art, and several of Mr. Chase's spirited copies in oil of portraits by Velasquez, Hals, and other old masters. Notable, too, is the collection of photographic facsimiles of the Holbein drawings in Windsor Castle. But what can be said of the management that allows these little masterpieces of Holbein, soberly and appropriately framed in narrow wooden mouldings, to be confronted on the opposite wall by a row of woolly "photo-crayon portrait" horrors, plain and in colors, proudly displayed in heavy, tawdry gilt frames? The vulgarity of such an exhibition amid such surroundings is appalling. I have said that these strictures are made with reluctance. Perhaps they would not have been made at all but for the fact that the estimable lady who has long been at the head of the art schools has resigned her charge, and that I wish

to urge that now is a favorable time to reform matters and place Cooper Institute where it rightfully should belong—among the best art schools of the country.

NEVER before has there been a time when so many commissions for public monuments were in the hands of American sculptors as there are now, and probably never before has there been a time when there were so many differences between artist and client. Hardly has the public had time to forget Mr. MacMonnies's unfair treatment by the committee in charge of the Soldiers' and Sailors' Monument in Indianapolis and the Heine Memorial trouble in the city of New York, before a new scandal arises over the failure of the Union League Club in Brooklyn to satisfy the claims of Mr. Partridge for his statue of General Grant in that city.

THE scene of the next incident is the National Capital. The Society of the Army of the Tennessee, having concluded to raise a great monument to the memory of General Sherman, succeeds in getting subscribed the sum of \$16,000, and induces the Government to add to this something like \$60,000. Here is an opportunity to produce a work of art which shall for all time command the admiration of visitors to the seat of our government, and to that end the committee properly proceeds to enlist the co-operation of the best available talent among the sculptors in this country. A competition is ordered, and the National Sculpture Society is invited to appoint a committee of experts to judge the models to be submitted. The well-known sculptors J. Q. A. Ward, Augustus St. Gaudens, Olin L. Warner, and Daniel C. French, and the distinguished architect, Bruce Price, are appointed. No better selection could be made. Twenty-nine sculptors send in models. Of these, the experts find that the only ones worthy of consideration are those submitted by Paul W. Bartlett, C. H. Niehaus, William Ordway Partridge, Bush-Brown, and Carl Rohl-Smith. The designs of the two first are deemed by far the best, but as even they are not in all respects satisfactory, it is recommended that a second competition be held between Mr. Bartlett and Mr. Niehaus.

UP to this point all goes well. But now, instead of following this carefully considered advice, the Monument Committee chooses to ignore the suggestion altogether, and, without offering any explanation to the distinguished gentlemen who have given their professional services and valuable time, with no expectation of reward beyond that which may come from the knowledge that a real work of art will be produced to the honor of the country, it decides, on its own judgment, to award to Mr. Rohl-Smith the commission for the monument. The National Sculpture Society has formally protested against this unwarrantable proceeding, declaring that the accepted design is not a fit one for a Sherman Memorial in Washington or any other city. The matter has been brought up in Congress, but with no prospect of redress for the sculptors who should at least have had the privilege of taking part in any new competition.

APROPOS of the discussion over The Army of the Tennessee's Sherman monument, and the hailing by some of the Chicago papers of Mr. Carl Rohl-Smith's success in getting the commission as "another triumph of Western art," my Chicago correspondent pertinently remarks: "This is an irrational attitude, considering that the sculptor is a Dane of about five years' residence in Chicago, and that his triumph consisted in having his design condemned by the highest artistic tribunal in the country." My correspondent adds: "It is not difficult to guess what that same tribunal would have done with R. H. Park's statue of Franklin, unveiled in Lincoln Park, Chicago, on June 6th. For Park is to Rohl-Smith as Rohl-Smith is to—well, Daniel French. He is best known to the world at large by a solid silver statue of Justice shown in the Montana mining exhibit at the Columbian exposition. Five or six well-known actresses outdid each other for the valuable 'advertising privileges' of posing as Justice. In defence of R. H. Park it is said that he is not always personally responsible for the work signed with his name. It is also said that many months ago a Tribune reporter got wind of the Hon. Joseph Medill's intention to present a \$10,000 statue to the city of Chicago, but—so his story ran—the park commissioners had declined the gift. He brought this tale to his editor as a 'scoop,' but his editor sent to Mr. Medill for confirma-

tion before publishing it. And the reporter's copy came back with Mr. Medill's terse comment written across it: 'When I get ready to give the city a \$10,000 statue, you bet they don't refuse it.' And you bet they didn't."

THE incredible charge by Mr. Ernst Fuchs, a German sculptor, that Mr. Frederic W. MacMonnies stole from him his design for the Columbian Fountain has been revived. Mr. Fuchs sent a letter to the Sculpture Society asking it to arbitrate in the matter. It has declined to do so, because, writes Mr. Ruckstuhl, the secretary, "Mr. MacMonnies, on his part, has not yet appealed to us, and we do not see how we could decide the merits of the case on ex parte testimony." But inasmuch as Mr. MacMonnies cabled to The Chicago Times: "I am ready to submit the matter to a court of honor, and let it decide how much truth there is in this ridiculous slander," it would seem only necessary for him to agree to the Sculpture Society acting as that court of honor, in order to dispose of the question.

PICTURE dealers in America have sometimes been criticised because they have done nothing to popularize the works of contemporaneous British painters. But, as I have pointed out more than once, the high prices at which such pictures are held in England makes it impossible for them to be imported with profit into the United States, even if there were a demand for them—which there is not. There are a few Americans with galleries who like to own an example or two of such men as Burne-Jones, Watts, Leighton, Millais, Alma-Tadema, Walter Crane, and Boughton; but that is about all. Modern French pictures, for twenty years past at least, have been preferred in America to all others, and, as a rule, when bought discreetly, they have greatly increased in value. On the other hand, the reports of the London auction-rooms for several years have shown a constantly decreasing demand for work of even some of the most popular of the native artists, and as there is little or no market for them outside Great Britain and the colonies, they are often sold at a great loss to the owners.

A COLLECTION of English pictures which was put up at auction in 1867 and bought in, and two years later again put up and withdrawn, was lately sold at Christie's, and here are some specimen prices: James Sant's "The Student," bought in for \$600 in 1867, brought \$140; H. O'Neill's "Lay of King Canute," bought in then for \$2700, sold for \$450; Marcus Stone's "The Deserter," bought in for \$2350, brought \$700; Hook's "Between Tides," bought four years ago for \$3725, sold for \$1525, and Sir Edwin Landseer's "The Lion and the Lamb," which brought \$4985 three years ago, now sold for \$950. A few weeks later, at the Hargreaves sale, "The Pensioners," by Landseer, bought in 1873 for \$8400, was knocked down for \$4000. The picture market, being no respecter of persons, will not even wait until the death of an artist before reflecting on the judgment of the generation which made his popularity. Recently that popular idol, W. P. Frith, fell with a crash. "The Race for Wealth," painted in 1880, and originally sold for several thousand pounds, was knocked down at Christie's for 310 guineas (about \$1550), less than half the sum that was paid in 1882 for a set of sketches of the series. Frith's "The Winning Hazard," which was bought in at the Hargreaves sale for about \$3380 in 1876, was knocked down for \$240. At the same sale, Philip H. Calderon, another whilom British favorite, had a great fall. His "Il Penseroso" and "L'Allegro" each brought only about \$100—in 1873 the former fetched \$1250 and the latter \$1970; another painting, a river view near Poitiers, which fell to Agnew for \$910, sold for \$3000 in 1873.

It seems as hard for a corporation as for a private individual to refuse a legacy of half a million dollars, no matter what absurd conditions the acceptance of it may involve. The Commissioners of Fairmount Park, in Philadelphia, "after a good deal of consideration," have just agreed to apply that sum to the erection of a gigantic monument to the late Richard Smith, according to the terms of his bequest, which call for a central tower, or hollow shaft, surrounded by pedestals, on which are to be set statues of distinguished persons, mostly Pennsylvanians. Among these are to be commemorated Generals McClellan, Hancock, Meade, and Reynolds; and bronze busts of Governor Curtin, Generals Hartranft, Beaver, and Crawford, Admirals Porter

and Dahlgrens, John B. Gest, the executor of the estate, and James H. Windrim, the architect of the memorial, are to be provided. Near the entrance door is to be a statue of the donor, and the shaft is to bear the inscription: "Richard Smith, Type-Founder, of Philadelphia."

In the English magazine, *St. Paul*, Mr. Hal Dane writes enthusiastically of Mr. Abbey's election as a member of the Royal Academy. I would not utter a word in detraction of all that he says in praise of this distinguished American artist; but when he remarks that "his work was splendidly fitted for process," it is but proper to say that probably no other artist has ever made it so difficult for the "process" man to reproduce his work. Indeed, some of Mr. Abbey's illustrations to Shakespeare that have appeared in Harper's Magazine have been virtually engraved on the "process" block, so impossible was it to reproduce his line directly.

MONTAGUE MARKS.

THE PRESERVATION OF OIL PAINTINGS.

In cleaning a picture, nothing should be taken off but the surface coat of varnish. But if the picture has been varnished before it had had time to become quite dry, the varnish will be found to have sunk partly into the painting, and some of the latter will consequently come away with it.

It often happens that the more a picture is admired the worse usage it gets. Its admirers admire it while smoking, and then rub it with saliva to bring out the most admirable spots; they wish to look at it under the hot sun of summer, close by the fire in winter, by gaslight and by candlelight. It is dusted with feather dusters that scratch the varnish, and exposed to flies that have a decided liking for settling on the lightest portions. So that when the picture passes into new hands, as it is the more likely to do the better it is, usually it is judged expedient to have it cleaned and revarnished, and if it falls into the hands of a careless or ignorant person, each time this cleaning occurs, the very life of the picture is threatened.

The precautions to be taken in order to preserve a painting are, in the first place, to varnish it carefully after it is quite dry; then to preserve it from sudden changes of temperature, never to touch it with the finger or with anything that might mark or soil it, and to keep it scrupulously clean with a soft silk handkerchief, so as to avoid all necessity for revarnishing.

When the colors of a picture have changed, owing to chemical causes, no matter how brought about, the disease is without remedy, and any ignorant attempt to cure it will only make matters worse. But cracks and other physical changes can often be repaired, and so long as the pellicle of pigment remains unchanged, the deterioration of the canvas or of the ground matters comparatively little, for the painting may be transferred to a new canvas or panel, or, if the mischief has not proceeded too far, a simple backing with new canvas may answer. But such work should not be attempted by the owner, nor be given to an ordinary artisan. There are men who make a specialty of it, and to them the owner should have recourse.

LE MONITEUR DES ARTS has sustained a severe loss in the sudden death of its director. Alfred Cherié began life as a lawyer's clerk, but his literary and artistic talent was developed at a very early stage in his career. He founded and edited many publications, but his first love was *Le Moniteur des Arts*, to which he brought a rare business and commercial faculty, united with a wide, refined, and accurate artistic taste. He allied himself to no one school, but always greeted with open mind every serious effort—no matter how daring—in the domain of art and literature. We, even at this distance of time and space, would add our expressions of condolence with his confrères and his family, for we, like many others, have profited by his taste and erudition.

AMERICA'S CHIEF DECORATIVE ARTIST.



PART OF A MOSAIC GLASS WINDOW IN THE CORNELIUS VANDERBILT HOUSE. BY JOHN LA FARGE.

VERY rarely is an American artist deemed of sufficient importance, by an English publisher, to warrant such a distinction as that accorded to Mr. John La Farge, to whom *The Portfolio* (Macmillan & Co.) devotes its monograph for April. The sketch is written by Miss Cecelia Waern, who certainly has an uncommonly interesting subject, as Mr. La Farge may be said to be, beyond cavil, the foremost decorative artist that this country has produced. Apart from his large decorative schemes and his special development of stained glass, he has attained distinction as a water-colorist and as a writer. Miss Waern prudently avoids making any critical estimate, and confines herself to a presentation of

he was from the first impressed by subtle qualities of tone and color in nature unattainable by any known recipe. To reproduce these has been his real mission as a painter, and the task has cost him no end of experiments, and many failures. The very precautions which he has taken against failure, the tricks and devices with which he has attempted to circumvent the difficulties of his art, have frequently played him false; and if he were known by these experimental works only he would have to be placed in the same category with Watts and Rossetti, and decidedly beneath them.

What has saved him from this position of a genius "manqué" is, in the first place, the predominance of taste over creative power in his artistic composition. Though a man of original ideas, he prefers, if he must choose, to be harmonious rather than original. The large and important decorative works upon which he has been engaged (beginning with Trinity Church, Boston) confirmed in him this tendency. It is practically impossible to design and carry out such works without making use of the labor of others, and La Farge has drawn liberally upon the great decorative painters of the past, and has always been willing to allow a very liberal scope

to such talents as his assistants may possess, reserving to himself the general scheme, the execution of one or more important parts, and a constant supervision over the whole work. In such cases, experimenting is extremely costly, and La Farge has been, as it were, forced into forming a positive style, which his possession of an ideal has saved from becoming a manner. His work as decorator included the designing of stained-glass windows, and here he found himself embarrassed at the outset by the poverty of the material obtainable here. European artists had the first pick of the products of the glass-houses, and what was imported here was of exceedingly poor quality. It occurred to him that the opaline glass used in lamp-shades and such-like objects might be turned to account to enrich the tones of the stained glass, and on trying the experiment, he found it led to very beautiful results. Mr. La Farge has always claimed this application of opaline or opalescent glass to windows as his invention, and so Miss Waern puts it; but it is only fair to add that Mr. Louis C. Tiffany, of the Tiffany Glass Company, and two or three others, dispute the claim of prior use. All that is certain is that the idea occurred to several persons, Mr. La Farge among them, at about the same time, and independently of one another. La Farge, however, has done most to develop the principles upon which the new material should be used. If, after a long season of blundering, even second-rate designers are beginning to show some discretion in their use of it, the credit may fairly be assigned to his example.



"THE VISIT OF JESUS TO NICODEMUS." BY JOHN LA FARGE.

MURAL PAINTING IN TRINITY CHURCH, BOSTON.

such facts as she has been able to glean in a few years' residence in this country. These fall naturally under the heads of early studies and essays, decorative works, including those in glass, and the journals and sketches of travel made in recent years, though Miss Waern follows, for convenience' sake, a somewhat different classification. Of La Farge's birth and parentage it may suffice to say here that he is the son of French parents in easy circumstances, and was born in New York about fifty years ago. He was educated for a lawyer, but during a trip to Europe spent some little time in Couture's studio, and, on his return, drifted into painting, at first in an amateurish sort of way; but finally made it his profession. In these early days he was somewhat influenced, as were many other American painters, by the English Pre-Raphaelite movement, but the little French training that he had had, his association with the late William M. Hunt, who, also, was a pupil of Couture and an admirer of Jean François Millet, kept him usually in ways more suitable to his Latin temperament. A few small drawings only show anything of the Pre-Raphaelite disregard of relations for the sake of isolated facts. But, on the other hand, he has always aimed to attain breadth by careful analysis and synthesis, not by omission of detail. To these points, which Miss Waern has overlooked, we may add that

In stained glass the proportion of the work which can actually be done by the artist is still less than in decorative painting; but it offers the greatest facilities for experimenting in color. Glass may be plated with glass, as one wash is placed over another in water-color, or the design may be carried out in simple mosaic; and in either case any one piece may be removed without affecting the others. (It is possible, therefore, to make changes in a window to attempt which in a painting would ensure its ruin. The use of photographs of the draped or undraped model, common in decorative work, should also be touched upon; for though a thoroughly trained draughtsman may despise such aids, and a designer who is no draughtsman may become their slave, they are of the greatest service to the hard-pressed decorator, who is expected to turn out a great quantity of work in a limited time. His work in decoration furnished just the sort of practice of which La Farge stood in need; and, as a consequence, in his later water-color work he has been free from his early indecision, and has proceeded in a bold, straightforward manner to an end which he was certain of attaining. In these little water-color drawings, made during travels in Japan and Polynesia, is expressed the quintessence of the artist's personality. They are frequently of the rarest beauty in composition, color and drawing, and are of positive artistic value.

In this short notice, we have aimed to supply something of what is lacking in Miss Waern's monograph. But we must bear testimony to the industry with which she has brought together much useful material. Her work cannot be overlooked by the future historian of American art. The illustrations include two in colors, of which one, "The Infant Samuel," is a poor reproduction of an insignificant example of the artist's work. The other, "Samoan Girls Dancing the Seated Dance," is much better, though far from the best that might have been offered. The work in stained glass is well illustrated, so far as it can be in black and white, and there are many interesting half-tone illustrations of sculptured and painted decorations, studies and drawings. The illustrations that we present on this and the preceding page accompanied a notice of Mr. La Farge's work published in *The Art Amateur* many years ago. The issue of the magazine containing them has so long been out of print that we need hardly apologize for reproducing them.

WISTARIA, with its lovely grape-like pendants of delicate purple, seen from underneath the light green vine, is a difficult thing to paint well. Represent them in masses, and avoid as much as possible monotonous repetition. Because one cluster, being in full light, shows each single blossom, it is not necessary to show such details in the next one, which may be in deep shadow. In order to paint them, the clusters must be arranged so that they hang in their natural manner. Draw them in carefully, each distinct flower with a light but precise outline. Use, for the lightest shade of purple, Cobalt Blue and Rose Madder entirely, laying in the flowers with this mixture, but not covering the centre, which is of the lightest yellow (Gamboge), and must be put on directly—not on top of the purple. The second shade of purple is put on with the same mixture and Gamboge, a touch of gray being used for the yellow that is in shadow. Cobalt Blue and Rose Madder will afford such a variety of hues of purple that it is not necessary to use any other blue or pink. Sometimes for the shadow a touch of Neutral Tint is added—that is all. The leaves, if full grown, are of tender but bright green, done with thin washes of Hooker's Green in full light.

The veinings are drawn in with a little darker shade, with Raw Sienna and Cobalt, or a touch of Rose Madder added in shadow. The young, small leaves are quite light pinkish, and have a good deal of Rose Madder and Yellow Ochre added to the light green. For a background, we would suggest light green, which of course has to be lighter than the leaves; but it is a beautiful combination, as Nature herself shows us. Another good background would be a kind of neutral gray, made by mixing Vandyke Brown, Neutral Tint, and a touch of Olive Green.

These hints were written to go with a drawing of *Wistaria* we published recently, but they were crowded out.

FIGURE PAINTING.

THE TREATMENT OF HAIR—COLOR AND TEXTURE
—SOME RECENTLY EXHIBITED PORTRAITS CRITICISED.

In comparison with the difficulties of reproducing the natural flesh tints upon canvas, the student is disposed to regard the painting of the hair as an easy matter, and thus it often happens that while the face is tolerably pleasing in effect, an unsuspected cause of dissatisfac-

here some attempt at characteristic detail, even in a class-room life-study.

The color of the hair, in painting, is naturally the first thing to be observed in connection with the flesh. Next, we note its texture and manner of growing; lastly, we may consider any personal peculiarities in the general arrangement of the tresses, which may exert an influence in producing an effect of familiarity, or the reverse. Let us begin with the color: Strange as it may seem, we find the actual color of the hair is not an indispensable factor in securing a recognizable likeness;

one sees, in proof of this, that a photograph or a crayon drawing will convey an excellent idea of resemblance, even though the hair appears in the monochrome lighter or darker perhaps than it is in nature; we may go still further than this, and paint the hair of a distinctly different color without destroying a "likeness" to the individual.

Light and shade play such an important part in their effect upon the color of some kinds of brown hair, that it is almost difficult to determine precisely what the exact local tone may be. The "châtain" or chestnut colored, for example, will, in an ordinary north light, appear a dull, almost dark brown; but let a direct ray of sunlight fall upon the head, and this dull brown is transformed into rich auburn or golden bronze. The artist who will cleverly pose his sitter so as to bring out these hidden charms of color will be much more likely to please than one who accepts the commonplace without an effort to discover anything better.

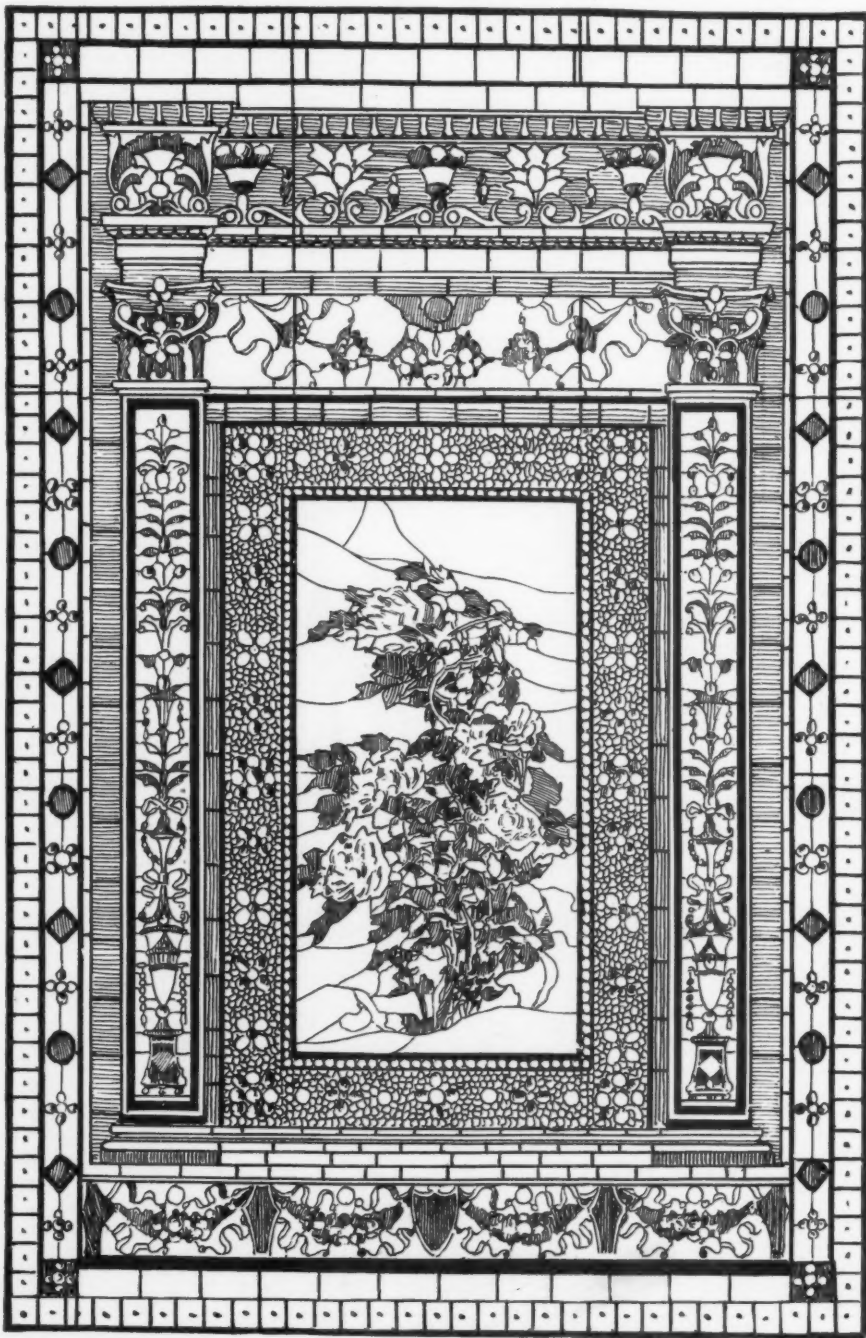
There are certain qualities of pale blonde hair which are also susceptible of this apparent change in local coloration, the effect varying according to the distribution of light and shade; in some cases such hair will appear like shining threads of pure gold, while from another point of view these identical tresses present to the painter's eye a tone of grayish flax. It is a very good practice to make several color studies from the same model, having the hair variously arranged and differently lighted in each.

In painting hair of any color—blonde, brown, black, or gray—the best plan for the student is to put out upon his "secondary palette" only those colors which will be actually needed for the local tone. It is so difficult to keep the tints simple and

distinctive that without this precaution the beginner finds his light tones running darker and his darker tints gradually losing strength, until the effect in both is weakened.

For example, if we are going to paint light golden hair, let us put out on the palette the following colors: White, Yellow Ochre, Pale Cadmium, Raw Umber, Ivory Black, Light Red, Madder Lake, and Burnt Sienna. Cobalt may be added, but must be used only where the half tints meet the flesh.

In the painting of brown hair a most useful color is the Bone Brown. This is mixed with Yellow Ochre, White, a little Cobalt, Ivory Black, and a very little



"WHITE PEONY WINDOW," IN GLASS MOSAIC. BY JOHN LA FARGE. IN THE NEW YORK RESIDENCE OF MR. CORNELIUS VANDERBILT.

The flowers are modelled and cast in moulds. They are of creamy white on a delicate blue ground. The borders are in various tones of white, relieved by pale sky-blue. Upon them hang garlands of rich flowers.

tion is to be found in the treatment of the hair. One who has not considered the subject will be surprised to find how the hair has to do with the likeness. We find in the exhibited work of pupils from our best public art schools some creditably drawn and colored heads, showing careful study of the anatomy and well-considered flesh tints; but in many of these the hair is neglected, presenting a flat tone of yellow, brown, black, or gray, as the case may be, with perhaps the lights and shadows "blocked in," so as to indicate the forms of the masses, but without subtlety; appearing as a mere cap of color fitted to the head. This is an excellent beginning, but it is not enough. There should be

ail, even in a

naturally the
with the flesh.
rowing; last-
larities in the
may exert an
liarity, or the
Strange as it
hair is not an
able likeness;
roof of this,
ph or a crayon
convey an ex-
resemblance,
hair appears
some lighter
ps than it is
may go still
is, and paint
distinctly dif-
hout destroy-
s" to the in-

ude play such
part in their
color of some
hair, that it
ult to deter-
what the ex-
may be. The
chestnut col-
le, will, in an
light, appear
dark brown;
ray of sun-
he head, and
n is trans-
h auburn or
The artist
rly pose his
ing out these
of color will
kely to please
cepts the
without an ef-
er anything

tain qualities
air which are
of this ap-
a local color-
varying ac-
distribution of
e; in some
will appear
eads of pure
om another
ese identical
the painter's
grayish flax.
d practice to
olor studies
odel, having
sly arranged
lighted in

hair of any
rown, black,
est plan for
put out upon
palette" only
ich will be
for the local
difficult to
simple and
e beginner
darker tints
in both is

ight golden
ing colors:
aw Umber,
Burnt Sienna
used only

eful color is
ellow Ochre.
a very little



PEN DECORATION BY E. M. HALLOWELL.

Madder Lake for the local tone, while the shadows are enriched with the addition of Burnt Sienna, the lighter colors being omitted. The high lights will be cool and gray in quality, and by their form as they lie upon the hair we indicate the texture. In very dark or black hair, Ivory Black is substituted for Bone Brown in the local tone, and Burnt Sienna is mixed with it in large or small quantities. When the lights present a blue or purple tint, Cobalt and Madder Lake are used with Ivory Black, a little White, and Yellow Ochre. The painting of gray hair, with its many varieties of color and texture, is a study in itself, and will be treated in the next paper.

M. ODENHEIMER FOWLER.

PIETRO TORRIGIANO broke the nose of the divine Michael Angelo. Whether or not it is on account of that discreditable circumstance that Italy has not hitherto cared to possess any of the works of the sculptor bully, we do not know; but it is a fact that she has had to send to England for a cast of his fine monument to the Countess of Richmond, in Henry VII.'s Chapel in Westminster Abbey, so as to have something representative of his great talent.

LANDSCAPE PAINTING.

PRACTICAL HINTS BY MR. BRUCE CRANE, SUGGESTED BY OUR REPRODUCTION THIS MONTH OF HIS PAINTING, "APPLE BLOSSOMS."

WITH all its changes and surprises, there is no season so attractive to the landscape painter as spring, when, after having drawn upon his imagination and his memory all winter, he is again at liberty to go out to nature, and to renew his studies. The special coloring of the season is the most beautiful to be found throughout the year; for summer is, in comparison, monotonous, and autumn fatigues the eye with its abundance of yellow, purple, and scarlet. But spring is all pearl and opal, except when a touch of positive color, as the fresh green of meadows or willow-branches, or the red of a maple, enhances the delicacy of the tints of sky and distance. The beauty of a spring landscape most frequently depends on these atmospheric tones, and when one sees a fine subject he should sit down at once to paint it, for its charm will almost certainly vanish, to be succeeded perhaps by something quite as fine, but different, as the vaporous grays of the distance change place and light succeeds shadow, and what were well-defined forms melt away in haze. Above all, one must not expect to begin a picture one day and finish it the next, or the day after. Spring is capricious, and her moods are not to be relied upon. If it is a landscape, an effect that you desire to paint, it must be done at a sitting. But there is much that may be studied day after day, only you must confine yourself to the single object or foreground group, indicating in a general way only or not at all its relations with the distance. Apple blossoms, if the season is favorable, may be studied in this way for four or five mornings running, and delightful studies may be made of the rich green shoots of the skunk-cabbage showing above the black earth along the brooks. For these and other studies of detail I would recommend the lead pencil; but, I repeat, the greatest beauty of spring is in its atmospheric effects, and these require to be largely painted, with an eye to relations rather than to detail.

I would not have it supposed for a moment that study of detail can be dispensed with. The greatest trouble that I find with pupils is owing to their craze for painting broadly. Breadth is an excellent quality, and is, as I have said, necessary if one would be a painter of effects. But the student who aims at breadth without having acquired accurate knowledge produces only an empty and meaningless piece of work. I would advise the student to make both careful and precise pencil drawings of foreground objects and broadly painted landscapes in oils; and the less experience he has had, the more studies he should make and the fewer landscapes. With this warning, by no means an unnecessary one, as I have found, I pass to the special subject of which I am asked to treat, the picture of apple trees in blossom given with this number of The Art Amateur. I am asked to say how I proceed in painting such a scene after nature. Well, in the first place, it may be as well to say that when I wish to be sure of my result, when I am not experimenting—and out-of-doors is not the place to make needless experiments—I always begin by covering down the crude white of the canvas ground with a slight tone of ivory black and yellow ochre, mixed to a transparent stain with siccatif and turpentine. This dries almost im-

mediately; and then the main forms of the landscape are drawn in, not for detail, but only to secure correct proportions, with raw umber thinned and rendered transparent with siccatif. In the case before us, I would paint in the principal tree first of all, making sure of its proportions and of the perspective of all the larger limbs. The construction of the tree, in short, should be given unmistakably and correctly in this preparation.

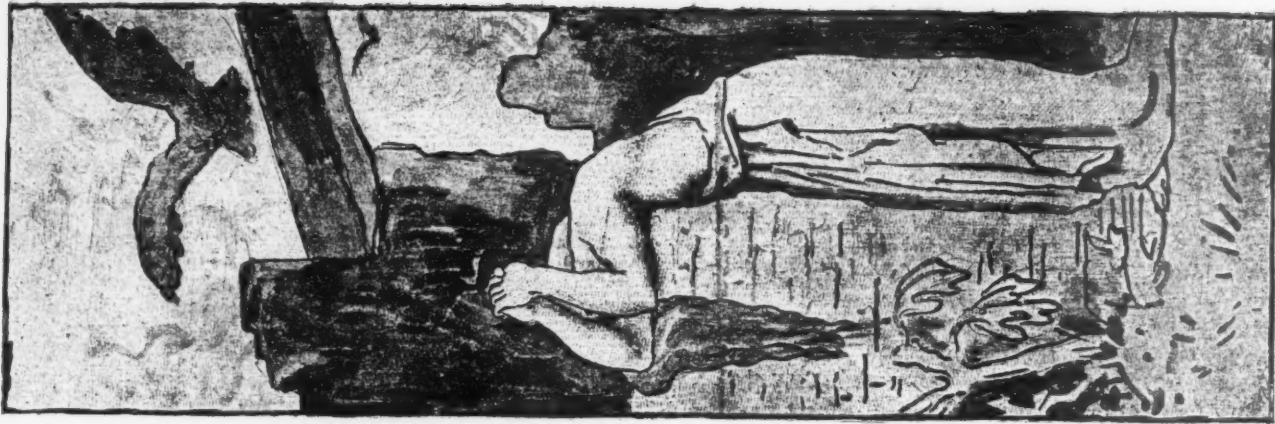
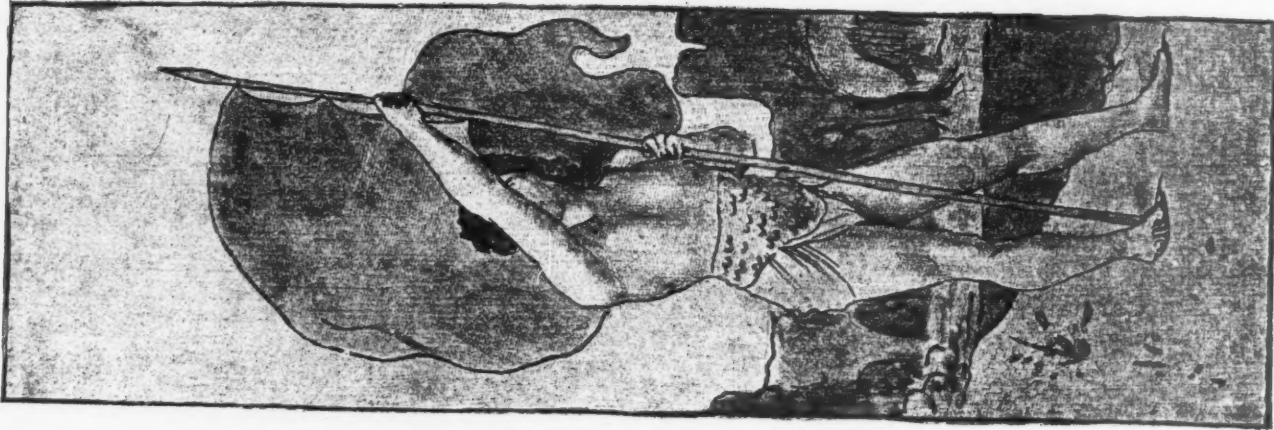
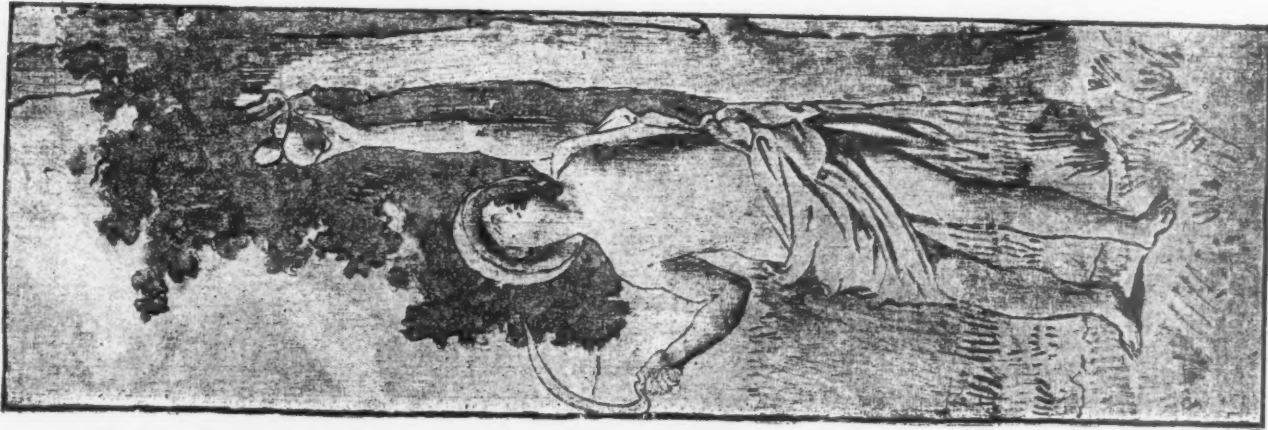
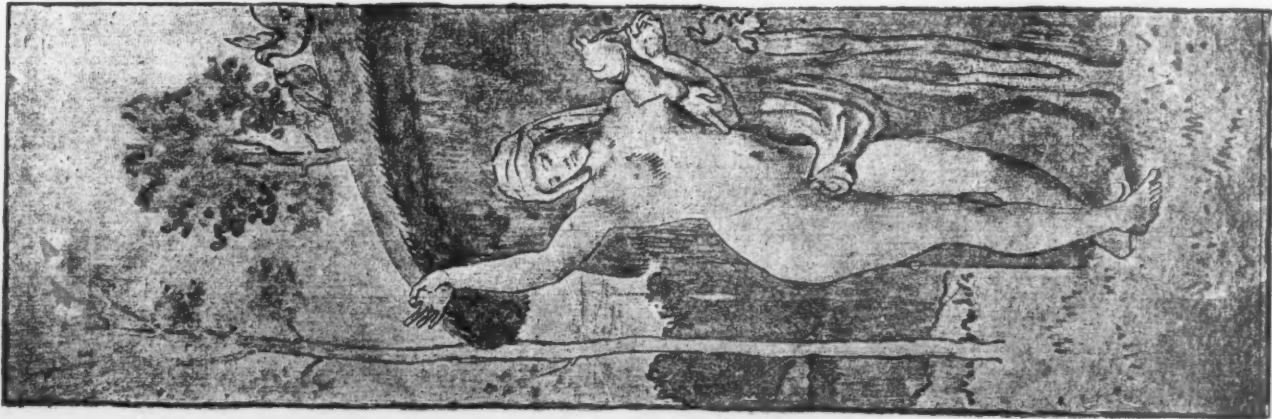
The masses of blossom would then be painted in with white, Rose Madder and Permanent Blue, a little more of the blue and red in the shadows than in the lights, and a little heavier impasto in the branches that project and catch the light than in those that recede from the eye. The brownish tint of the preparation will show through a little, and warm up what might otherwise be too cold. It is also to be made use of to distinguish the more broken tones from those that are purer and lighter, and in this way to give modelling to the masses of flowers. But this will be greatly aided by correct indications of the form and direction of the main branches, which will be permitted to show through wherever they appear in nature. What green there is in the tree (usually very little, and a very light green) is to be touched in after painting the blossoms.

The distance would next be painted with a violet tone composed of Rose Madder, blue and white, with a trifle of Cadmium Orange broken into it to give the effect of the trees just budding; and the strip of ploughed land in the distance across the stream with white, orange, and Rose Madder. The same pigments and the same method are used for the small apple tree in the distance as for the large one in the foreground; but, as has already been indicated, these pigments variously compounded and used thinly or thickly, so as to let less or more of the ground tone show through, give quite a wide range of grays, violets, and rose tints, and it is hardly needful to say that I would pay strict attention to the difference in tone and value between the distant tree and the one in the foreground. The grass of the foreground meadow is Verte Emeraude, varied with white and Cadmium. The Cadmium that I use, I may add, is not Winsor & Newton's, but Schoenfeld's No. 2 Cadmium, which is a stronger and richer color, and more useful in combination with other pigments.

We now come to what is really the most important part of the picture—the sky. For the lower part I would make a tint of Rose Madder and white, which I would break—that is, touch on so as to produce a rough, irregular mark—in separate spots loosely along the edge of the horizon. Next a tint of orange and white would be similarly touched on between and occasionally overlapping the spots of pink, still leaving some room for a third tint of blue and white, with which I would start from the top of the canvas, putting on in patches farther apart and smaller as I reach the pink and orange tones near the horizon, with which it should mingle to produce the particular play of color observable there. The upper sky would now show of too crude a blue, so I would break into it while wet a little of the orange tint. The sky is never, even in summer, a pure blue, though it may look so.

Returning to the distance, the edges of the horizon and sky would be brought together, painting the tones of the horizon, purposely left a little too low at first, up into the sky, to lose the outline; after which the





PART OF A SERIES OF CARTOONS FOR MURAL DECORATION BY PUVIS DE CHAVANNES. ON EXHIBITION AT THE SALON OF THE CHAMP DE MARS, PARIS.

larger apple-tree could again be attended to, as certain stems would have to be painted into the sky for the same purpose. The ploughed field, of which the local color had been put in, would now need a little gray to bring it into keeping, so I would take a little white, Rose Madder and blue for a very delicate gray, which I would drag unevenly but very lightly over the tone already laid, catching in places, not in others. The same gray broken into the green of the meadow will render the effect of the reflection of the sky upon the grass; and as there are a few buttercups in the foreground, these are touched in with pure Cadmium. The water is painted with the colors of the sky lowered in tone by using a little more red and blue and a little less white.

It may not be amiss to mention a few practical considerations that apply to spring work in general. The pupil had better take a canvas not much larger than this apple-blossom picture, for a larger size is awkward to carry, and not easy to fill at a sitting. On the other hand, it is folly to go so lightly laden as to deprive yourself of the means to work with comfort. An easel, camp-stool, and umbrella are necessary. I usually take three canvases stretched, both in order to be provided against accidents and because the unused canvas makes the best sort of protection for a wet painting, in carrying it any distance. The three weigh little more than one, and are not appreciably more bulky. Everybody knows how variable and treacherous spring weather is, and does not need to be told of such elementary precautions as to wear overshoes if he is to paint in wet grass.

Let me end by reinforcing what I have said about the need of careful study with an example or two. Most people think of Corot as almost indifferent to form; but they should see some of his early work, done when he was acquiring that intimate knowledge of natural fact which permitted him to compose as he pleased later in life. I have seen a study of a bush covered with gossamer by him which was simply marvellous as a study of detail. Again, the late George Inness—certainly one of the foremost of American painters of landscape—was noted for his broad and powerful effects, which nevertheless did not prevent his characterizing every object in the picture. He could not be guilty of painting foreground vegetation, as many students do, so that it would be impossible to tell a sycamore sprout from a burdock. But with long practice one acquires a certain habit of hand which sometimes betrays the most conscientious. A friend once entered Inness's studio while he was at work, and remarked that the picture on the easel seemed to him much better than certain former works of the artist. "Right!" said Inness. "This is going to be one of my best things; and the reason is that I have had the good luck to break my right arm, and am obliged to paint with my left hand. You see," he added, showing his right hand in a sling, which the visitor, intent on the picture, had not before noticed, "this hand had become so darned clever that I could not catch up with it, and it painted away without me; while *this* hand," showing the left, with which he held his brush, "is awkward, and can do nothing without me. This picture is going to be mine, you see, and, as you say, one of my best." The moral is obvious: paint with intention, and do not be led into contentment with mere cleverness or facile and easily acquired surface qualities.

BRUCE CRANE.

HOW TO PAINT PLASTER CASTS is a subject of frequent inquiry on the part of our readers. The treatment is very simple. Get some *boiled* linseed-oil and apply it with a paint-brush to every part of the cast. The oil will probably be almost as thick as jelly; if so, warm it, and it will become sufficiently liquid for use. When it has soaked in and become dry, put on one coat after another until the plaster will absorb no more; then let the work stand for some hours until quite hardened. Paint thinly, mixing turpentine and a little drying oil with the colors selected. About three coats will be necessary, each coat being allowed to dry thoroughly before the next application. The first coat will barely hide the oil stains, the second should make the work look even, and the third and last should impart to it richness, solidity, and smoothness. The paint should be no thicker than thin cream. Plaster casts can be made to look exactly like terra-cotta if skilfully treated in the manner described; any shade selected can be matched. A cast treated in the manner indicated may be washed with impunity,

DRAWING FROM THE LIVING MODEL.

THE drawing in the extra supplement this month shows the full-length front view of a youth, standing, with feet planted upon the ground, while the upper part of the body, bent slightly forward, leaning to the right,

marks exactly the centre of the figure. Placing a mark in the middle of this line establishes our *point of departure*, as it were, and upon this we base all our calculations. We ask the student to follow these directions closely, charcoal in hand, verifying them step by step as we proceed.



CHARCOAL PORTRAIT STUDY BY PUVIS DE CHAVANNES.

is supported by his forearm upon a wooden post. The principal difficulty here consists in obtaining the poise of the torso in relation to the legs and head.

To pose a boy or man thus with the arm lifted, it would be necessary to provide a rest for the upheld hand, as this position cannot otherwise be long sustained. Excellent preliminary practice in posing the *live model* with the plumb-line will be obtained by copying this study in charcoal, freehand, securing the proportions, and also the general lines of the figure by comparative measurement. It will be observed here, curiously enough, that the only straight line which is quite perpendicular occurs in the edge of the sash as it hangs from the waist; the centre of this edge or line

A continuous line is now drawn through this point, extending up to the top and down to the bottom of the figure, which will strike the middle of the boy's left heel below, and if carried upward, will touch the outside edge of his hair on the same side. The centre is thus indicated, and we proceed to find the exact proportions of this figure, and then to develop the outlines. For convenience, we may divide the actual length into four sections. Cross lines are added as before, intersecting the perpendicular plumb-line at right angles, and the whole forms a reliable framework, so to speak, upon which we can logically build up a figure. For the convenience of the inexperienced student, I will suggest the feasibility of dropping a *second* plumb-line parallel to the first, which will strike through the centre of the *extended forearm*; this will facilitate the finding of the action of this arm, and also the irregular lines of the body and legs.

Having thus drawn and corrected this figure, the student will now proceed to make his *life drawing* with a certain amount of confidence; posing the *live model* within these lines as already suggested, finding the proportions, and then filling in the outlines, simply copying the *natural form* before him as closely as possible.

When this is satisfactorily accomplished, simple masses of light and shade may be blocked in, so that the figure may present some appearance of modelling; to effect this consistently, the light should be so arranged as to fall from one side upon the model rather than directly in front.

The shadows as shown in nature may then be added whenever they occur, and the drawing carried on in charcoal or crayon in the usual manner.

M. B. O. FOWLER.



STUDY BY PUVIS DE CHAVANNES.

OIL PAINTING HINTS FOR BEGINNERS.

THE following paragraphs are taken from "Practical Hints for Beginners in Oil Painting," the little handbook by M. B. Smith, a copy of which we will send free to any one requesting it, on sending in a new or a renewed subscription to *The Art Amateur*, until further notice:

In beginning to paint, if you have no teacher be sure to get good studies, or try from nature. After a while this will enable you to take a Christmas card even, and get an idea from it for a picture.

Even if you have a good teacher, work most of your time by yourself, following the teacher's directions, and that will soon help you to be independent. Do not be discouraged by one attempt, and if your work does not suit you and you are nervous, get up and leave it for a while. Thus you will overcome your nervousness, and you may then see at a glance where your attempt is faulty. Otherwise you might work for hours without any good result.

Paints left over from painting can be saved and used for days, by putting them on a piece of glass and setting them in a cool place.

Never put water on paints. It hardens them, and you cannot do good work after that with them.

Never leave your paint rags in your studio over night; there is great danger of combustion.

Never use any oil over a painting but poppy-oil.

If a painting is very dusty, and has to be oiled off before you can resume work on it, take a clean cloth, moistened with water, and wipe off all dust. Then put oil on the cloth and rub gently, but do not leave any oil standing on the picture, as the less used the better.

TRACING PAPER is thinner than tissue, and when laid on a picture, every line can be distinctly seen through it. When you wish to transfer the picture, draw carefully all the lines. When that is done, lay your impression paper, colored side down, upon the surface on which you are going to paint, and, if large, paste the corners of the tracing paper down to hold it in place. Then carefully follow every line with a large pin, or any sharp point. When you lift your paper you will find your drawing all ready for painting. There is no art in this, but it is a great time-saver and is often done, as time sometimes means money.

ACADEMY BOARD.

There are two kinds of Academy board, smooth and rough. Artists differ as to which is the better. I prefer the smooth, as the rough is hard to paint on, although the effect is good when finished. The rough board is very trying to brushes, wearing them out in a short time. The objection to the smooth board is, I find, that it is too smooth, and that paints are liable to crack on it; but a good coat for dead coloring removes this trouble, and as Academy board costs only one third as much as canvas, it answers often for beginners to try on.

To paint on Academy board, prime with a heavy underpainting of warm gray tint, using white, yellow ochre, a little ivory black and burnt Sienna mixed with a little turpentine. Put this on with a flat bristle brush, and when thoroughly dry, rub down the surface with fine sand-paper, slightly dampened with clear water. You will thus procure an excellent foundation.

Oil paints sometimes dry in dull spots. This can be remedied by applying a little poppy-oil before painting again. If the picture or sketch is entirely finished, the colors may be brought out permanently by using Soehnée's French retouching varnish.

Before priming your Academy board, be careful to dust off the white powder often left on the surface from the packing.

To transfer a design to canvas or Academy board where the background is already painted and dry, use the red transfer paper, which may be bought at an art store. This is placed beneath the design, which should be on thin paper, and both are fastened firmly to the canvas with thumb-tacks. The outlines are then traced or followed carefully with a sharp, hard pencil or a fine steel knitting-needle. On removing the paper, a perfect outline in red will be found on the canvas. This will not rub like chalk, but may be painted over.

PALETTE.

Select a knotty palette, as it will not break easily. Oil off with boiled linseed-oil, to fill the pores of the wood, and after each painting scrape off the paint with a knife; then apply a little oil and rub off with a cloth. In a short time you will have a nicely polished surface;

but a varnished palette requires more of this extra rubbing, as the surface is already smooth and hard. Do not get in the habit of leaving your paints on the palette after painting, for the surface soon becomes rough.

DRYERS.

SICCATIF DE COURTRAY is a favorite dryer, but does not work well unless thinned with poppy-oil. The proper proportions are one fifth siccatis and four fifths poppy-oil.

SICCATIF DE HARLEM is another dryer, but much darker, owing to the varnish in it. It is very useful where a gloss is required. Mix a little with the paint.

Sugar of lead can be used instead of megilp, and should be mixed with a little linseed-oil and pale copal varnish, which, diluted slightly with turpentine, forms a quick dryer for rapid sketches.

BRUSHES.

Bristle brushes are best cleaned in soap and lukewarm water. Rub them thoroughly, so that every particle of paint comes out. When bristle brushes have lain for several days with paint dried in them, wet them first in warm water, fill them with soap, and let them lie for some hours; then wash out again. Your brushes will be as good as new.

The best brushes for a small canvas are flat bristles measuring from a quarter of an inch to three quarters across. Four flat sables are also necessary, varying from one eighth to one half an inch wide.

Clean sable brushes in sweet oil. Dip the brush in oil and wipe the paint out with a cloth. Cleaned in this way, it will last for a long while. The oil moistens the hair and preserves it. Never clean any kind of a brush with turpentine. It takes the life out of the hair, and the brush becomes worthless.

The blender should always be cleaned in soap and water, and then twirled around in the hand until it stands out like new. Never sink the blender in water, for the hairs are glued in and will come out.

CALM WATER.

There is nothing that gives character and beauty to a landscape more than a piece of still water in the foreground; its chief charms are the reflections in it, and a good time to paint quiet water from nature is just as the sun is setting and the glow is over everything. Then the colors are all bright and rich, unaffected by the glare of the sun. The reflections show very distinctly, and the more minute the details the better the effect. At morning, or at noon when the sun is brightest, there are scarcely any reflections to be seen.

Another point to be noted is that different bodies of water have entirely different hues, owing, in a great measure, to the color of the bed of the stream. For instance, red clay will give the water a red tinge. The only advice I can give you is, to copy the water before you as it looks to you, regardless of any set rules you may read as to coloring, and which may not apply to your case at all. Paint quiet water straight across the picture, using a flat bristle brush for the purpose. Vary the size of your brush according to your needs; a small picture would only require a small brush, and it is not absolutely necessary to use a very large one for a good-sized picture. You will find that you can control the colors better with a medium-sized brush.

Always put in ripples while the paint is still wet, as the effect is much softer. Where the land and water meet, blend the edges, so as not to show a decided water-line; for nothing betrays amateur work more plainly than this.

If you are painting your picture in broad style, do not use a blender. Otherwise pass the blender lightly up and down over the water, and then go across it; but do not press the blender down too hard, as it sometimes blends the colors too much, and the reflections are lost.

Shadows may be deepened by a little glazing of dark color, rubbed on with the finger.

MARINE PAINTING.

An experienced teacher once told me that to paint water well one must feel its motion. "Imagine, for instance, you are in a boat, riding over the waves; then you will be able to give buoyancy and life to the water." I must confess this is sometimes a hard thing to do.

The play of light and shade on waves is, of course, the key-note to a good picture. Do not work too long, as you will be apt to pile on too much paint, a common fault with beginners in painting waves.

Foam looks better put on when the picture is dry; I do not mean the light on the waves, but the foam which gives the light, airy look to the water. Put it on with a bristle brush and then rub around with the finger; in that way you get a much more transparent effect. Use silver white for foam, as it is the most transparent white.

One great mistake made is putting on all the high lights with pure white, regardless of the color of the sky, which may be a bright red or yellow. Whatever the color of the sky, that tint will tinge everything; the tint may not be so strong as in the sky, but there will be enough to show itself and make a repetition of sky effect. If the sky is a dull leaden color, the very high light of the waves or water may be white, blended into gray tints, and then into the deep shadows.

If you live near the sea, study from nature; a real body of water will give you ideas a teacher cannot impart; for then your own eyes see, and they may discover beauties another pair could not find for you.

A sandy beach can be painted with yellow ochre and white shaded with raw Sienna and raw umber; this often affords a pretty foreground for marine views, or a glimpse of a lake or river.

For painting a beach with reddish brown cliffs and low-toned yellow shore, you may set your palette with raw umber, raw Sienna, burnt Sienna, yellow ochre, ivory black, cobalt blue, rose madder and white. Yellow ochre and white modified with black and shaded with raw umber, and cobalt blue mixed with just enough white to give the color body, will be found a good palette for a low-toned sandy beach. For sunlight effects, a judicious addition of pale lemon yellow and rose madder, with shadows of a somewhat purplish hue, would be helpful.

A MOONLIGHT.

For the body part of the sky, use permanent blue, emerald green and black, with yellow ochre; black and permanent blue for clouds.

The water will require the same colors as the sky.

Foliage: black, yellow ochre and blue.

Second painting: glaze the clouds with burnt Sienna; for high lights and moon use cadmium No. 1 and white.

Water: glaze the shadows with burnt Sienna, and put ripples on with the high light; the reflection of the moon on the water is one of the main points.

Foliage: second painting, glaze with burnt Sienna, putting on only a few lights, as the foliage looks dense in a moonlight.

To brighten a foreground, have a camp-fire and its reflections, which enhance the effect of the whole.

This is the coloring for a very dark moonlight.

SNOW SCENES.

Amateur work betrays itself very plainly in the painting of snow. The mistake most common is that of making snow a solid white all over; for one very important thing to remember is, that white reflects all colors. Hence, a snow scene with no shading is quite wrong, for the shadows on snow show very distinctly. Some of the best artists never put any pure white in a snow scene, claiming that we see no pure white in nature.

If the foreground is in shadow and the distance in sunlight, deep gray tones will be found in the foreground, while the snow at the horizon line may be brilliantly lighted. If the contrary effect prevails, the gray snow in the distance will take on an almost purplish tint at times. The crudeness of tone which is seen in unskilful painting may be overcome by the judicious use of ivory black with the local tone. In the distant planes, more blue and madder lake should be added, while in the foreground raw umber and yellow ochre will give the warmer quality needed.

BACKGROUNDS.

A background should have an atmospheric quality suggesting light and air behind and around the objects placed in front of it. These objects and the background should be painted together, if possible, so that the tones shall be in proper relation to each other, and the natural effects faithfully rendered. To do this, cover your whole canvas at one painting with the general tone of the subject, also laying in the effect of the background; and, above all things, do not attempt to invent a background, but paint as truthfully as consistent the actual color which is behind your study, whether it be a distant wall or a piece of drapery arranged for the purpose.

In landscape painting, if a background is unduly

prominent, it is usually the result of using too strong color in the sky or mountain. Distant objects, especially mountains, are always of a purplish blue tint, which should be cold or warm, according as the day is bright or cloudy. The sky should be lighter and yellower in tone as it nears the horizon. If, on repainting, you find the distance too distinct, let the picture dry and then scumble it thinly with white paint mixed with a little appropriate color, to make the tone cooler or warmer according to the necessities of the case.

In the case of portraits, generally all that is necessary is a light transparent atmosphere, varying in depth to suit the subject. A strong face well defined, and with dark hair and eyes, will bear a stronger background than one of a little child.

A perfectly plain black background for flowers is uninteresting, and is inartistic used, let us say, to relieve a group of water-lilies painted in oil colors. A soft gray green would be decidedly preferable, but a much more satisfactory effect could be given by representing the lilies floating on the surface of a dark shady pool of water, with perhaps a little tone of sky showing above. Soft gray clouds, with here and there a touch of blue, would be effective.

Mixtures for Backgrounds: Yellow ochre, black and white; raw umber, black and white; Vandyck brown, light red and white; yellow ochre, blue and white.

For very dark Backgrounds: Emerald green, black, blue and white; light red, black and raw umber; burnt umber, permanent blue and white.

Gray Backgrounds with a Greenish Tone: Zinnober green, raw umber, rose madder and white, with a trifle of black.

A useful Background for Flowers: Rose madder, emerald green and white.

CAUSES OF PAINT CRACKING.

There are many reasons why paint cracks. Hanging a picture too near a stove or over a register will ruin it, and if the light of a lamp or gas is so near that the hot air strikes the picture, the paint will crack and sometimes the picture will be blistered and spoiled. I once had a valuable picture ruined by hanging too near a register. Although the picture had been painted five years, it could not stand the heat, and was found to be full of small cracks.

Too much oil in paints is apt to cause cracking when the oil dries out. Make a practice of never using oil unless it be necessary to soften the paints.

Some colors are poor and always liable to crack, such as transparent colors that are not permanent. Olive lake, Italian pink, madder lake and Antwerp blue come under this head.

Again, paint will crack if the second coat is applied before the first is dry. I once had an experience I am not likely to forget: after having blocked on some golden-rod on an ebonized plaque, I did not wait for it to dry properly before I put on the second coat. Before three months had passed the golden-rod cracked and then peeled off.

PAINTING ON SILK OR SATIN.

In painting on silk or satin, you can prevent the spreading of the oil by using megilp mixed with the paint as you work; but if the silk or satin is of a delicate color, put your paints on a piece of blotting-paper. This will absorb the oil and will also take the gloss off the paint. A little megilp with a drop of siccative in it will soften the paint, restore the gloss and dry the paint quickly.

When silk is very thin, rub the back of the material with magnesia to absorb the oil; then put on the paint, using megilp and siccative.

Decoline is a cheap and excellent preparation for preventing the oil from running, and is a quick dryer. Keep the bottle carefully corked to prevent evaporation.

Perpetua fresco is a new medium, which, when applied to silk, satin and other materials, enables one to paint on them in dull oils without possibility of the ingredients running or being absorbed.

To paint on silk or satin, have a board with a clean piece of white cloth tacked on, at least two thicknesses. Over that tack your silk, and you will find painting more easy than on a hard surface.

Always iron out *before* painting, as a hot iron cracks the paint. Never leave silk or satin folded for any length of time, as the wrinkles are then much harder to iron out.

Do not put on too much paint, or it will crack and

give a cheap, plastered look to your work. When it cracks it peels off from both silk and satin.

Always use a sable brush for painting on silk or satin, for a bristle brush makes too coarse a mark and does not do the work well.

Be careful in dipping your brush in any liquid, such as Decoline or turpentine, not to drop any on the material. When you are painting with turpentine and have it mixed with your paint, do not get it on the brush while too wet, as it is apt to drop where not wanted and leave a spot.

Clean the brush often in alcohol, as colors cannot be changed very easily if the wrong color is put on satin. Materials of a light, delicate color need very careful handling.

BOLTING CLOTH.

Always trace your design on Bolting cloth with a little paint thinned with turpentine; use a small sable brush to draw with; then work on your color, thinned with megilp; do not put on too much paint, and keep it thin by adding megilp all the time.

When a gauzy effect is wanted, wash in your color very thin with turpentine, and you will have an effect similar to dye painting.

Some artists dilute all the paints with turpentine on the palette before applying to the cloth, and use no megilp. Blotting-paper may be placed beneath the cloth while painting, to absorb the superfluous moisture.

VELVET PAINTING.

Velvet for painting on should be chosen with very short nap, for the paint works much easier than on long nap, and looks much better. For that reason moleskin is easy to paint on; so is velveteen. Use turpentine for thinning the paints, and put them on carefully, using a round bristle No. 2, except for the finest edges and veins.

Little paint is required to make a good effect. It is best on all fabrics to have the design first sketched in, unless you are an adept at design. Take a little paint on your brush and carefully draw your outline. Never leave a ridge of paint, for when you come to work, it will bother you to put your paint over it satisfactorily.

If you should make a blunder on a dark-colored velvet, you could rub it out with benzine; but on light colors, too much care cannot be taken, as delicate tints are easily soiled.

In painting upon velvet, it is usual to use a wooden hand-rest. The pressure of your hand upon the material is thus obviated. Of course, velvet could not be painted upon an easel. You can make a hand-rest yourself. It is only a bar of wood about an inch and a half wide and from twelve to twenty-four inches long.

PLUSH PAINTING.

Get plush with short nap. I have seen exquisite plush that could not be painted on, as the long nap lay flat when weighed down with paint, and the effect was ruined.

Use turpentine to thin your paint. Much more paint can be used on plush than on any other material. Have the paint stand out around the edge rich and full, as on a magnolia, and then toward the centre of the flower let the plush form part of the shading.

Lilacs and snowballs are more effective put on with a knife, and an excellent white for painting on plush is Fuch's, a German paint, which seems more waxy in its composition than any other. Wrinkles in plush have to be steamed out, and then dried over a hot oven.

Mistakes cannot be easily rectified, so care must be used every minute. A dab of paint will ruin the plush.

Press lightly with the brush, getting the effect with as few strokes as possible.

Work on cheap materials until you gain experience. Do not attempt anything difficult, to begin with, but take something simple, such as a small spray of single roses.

If the design has to be transferred, prick holes with a large pin at short distances in the outline of the pattern, and then pass a small bag filled with powdered starch lightly over the holes, taking care not to move the pattern. The whole design will be reproduced on the material beneath, outlined in small dots, which can be easily connected with a fine brush filled with Chinese white, making the outline complete.

FELT OR CLOTH.

Colors used in painting on felt or cloth should be washed on with turpentine, letting the felt form part of the shading of the subject. When it is necessary to have

the paint very free from oil, blotting-paper can be used. If the paints are placed on paper that absorbs the oil, they will become so dry that some medium will have to be used to get them in working order. Megilp or Decoline must be used sparingly, or the colors will spread.

PAINTING ON WOODEN AND OTHER SURFACES.

In painting on wood in oil colors, it is an advantage to oil the wood first with linseed or poppy oil; when dry, paint directly on the wood. After the painting is completed, varnish with French retouching varnish, which will give a finish. If oil colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through. If water-colors are used, first cover the whole ground of the design with a coating of Chinese white, after which the colors will be found very easy to manage.

GROUND GLASS can be used with good effect for small decorative subjects, such as snow scenes or marines with icebergs, by painting in the sky and water and letting the glass serve for the snow and ice. The icebergs will need a few shadows touched in. Wash the glass, before painting on it, with alcohol.

Oil colors to be used in painting ground glass must first be put on blotting-paper, and may then be removed to the palette after the superfluous oil has been absorbed. A little turpentine is then mixed with the paints to moisten them sufficiently for manipulation, but care must be taken not to let the colors get too thin. It is well to have a piece of ground glass at hand to experiment with, so as to get an idea of the consistency of the paint before applying it to your fine work. Any mistakes may be rectified by rubbing off the paint with pure turpentine, but the drawing must be carefully sketched in at first in outline with a light, finely pointed pencil, as in such work neatness of handling and delicacy of touch are essential.

TERRA COTTA must have its ground prepared with a coating of neutral gray paint mixed with turpentine. Let this dry thoroughly first, then rub down the inequalities of the surface with a piece of fine sandpaper slightly dampened with clean water; you will then have a good ground to paint upon. It is well to mix turpentine with the colors in the first painting, though poppy oil is better afterward. Let the preparatory coating of paint be put on very thickly.

BRASS AND TIN are very smooth, and unless more than one coat is put on, the paint will crack. Sometimes three coats will be found necessary.

COMPOSITION PLAQUES are made of papier-maché and have a very smooth surface. A background on this material should have at least two good coats of paint; for paint will crack on this surface as quickly as on glass. After finishing your plaque, examine in a few weeks, and if you find any signs of thin paint, fix them at once. When enough paint is used, these plaques last as long as any material excepting canvas, which stands ahead of anything else. I have one painted twelve years ago, which I carefully retouched whenever the paint looked thin and on the verge of cracking, and now not a crack is to be seen. The object of repainting doubtful places is to prevent the cracks spreading.

BROWN PAPER, when used for screens, wall panels and other smaller objects, is simply painted upon with oil colors in tubes, in the ordinary way. The work is pleasant to do, as the rough paper takes the color easily; the oil in the colors will not run upon the ground, and but little medium is required to paint with. The best sable brushes need not be used, as they are rather spoiled against the paper, the ordinary cheap brushes fixed to quills working very fairly. Apart from decorative purposes, brown paper is a useful and inexpensive surface upon which to sketch a flower in oil colors as a study.

WASHABLE FABRICS.

Fresh spirits of oil answers as well for washable fabrics as any medium, for painting in oils. If painting on chamois skin, add a little gold size to the turpentine. This is a good dryer.

COPYING.

All people cannot paint from nature, and some can copy and seem to understand the artist's interpretation of a picture who could never conceive one. To say that one should never copy is simply absurd. Truthful imitation of another's work is no crime, and many pleasant hours can be spent in this way. THE ART AMATEUR every month gives its readers admirable color studies.

SUGGESTIONS ABOUT GLASS PAINTING.

IT seems to have become a necessity that the amateur mineral painter of to-day should be fully equipped for working on glass, as well as china, so completely do the uses of one supplement those of the other. With the improvements in materials, the matter consists of little more than carrying another set of colors, which are put up in tubes similar to those in use on china, and also in powder; for the glass painter has the advantage of using both oil and water mediums. The work can be fired in the studio kiln with the same success as china. Directions for doing this have been given in *The Art Amateur*.

Before considering more ambitious undertakings, like stained-glass windows or the more delicate work in gold and jewels for the table furnishings, we naturally, as a beginning, look for something simple, and we find it in opal glass, which has a surface much akin to that of china; for the decoration, although transparent, is on a white ground. Recognition of this, which seems to have been overlooked by many, may lessen the difficulties of the china decorator's first attempts in glass painting.

The lamp-shade will naturally be first suggested as an object for decoration. The common use of electricity in lighting houses brings in a goodly array of pretty bulbs and cones, besides the many forms already used in gas fixtures. All can be had in plain white, and tinted, or otherwise decorated. The latest novelty is lamp-shades made of large sea-shells, which are now being shown by The Rochester Lamp Company. If this idea were carried out in opal glass, it would afford very original subjects for the amateur decorator.

Then there are vases and cracker jars, individual salt and pepper holders, and "bud holders," that with a monogram or other suitable ornament would make pretty souvenirs. At a "Delft Blue Luncheon" given lately, the flower holders were all rather heavy china, decorated in Delft Blue; but little glass receptacles would have been much more desirable.

A lamp shade from six to fourteen inches in diameter costs from twenty to seventy-five cents. It would often be a matter of satisfaction, after decorating a lamp vase, to have a shade to correspond with it; or to give the tiny night-lamp a floral decoration, similar to that already used on the boudoir set; or to make the light for the writing-table harmonize with its furnishings. In each decoration, lightness should characterize the design, and delicacy the coloring. Even in case of a lamp vase having already a heavy ornament, some portion of it at least may be selected and decorated very daintily, so as to bring the two in harmony. When there is no special necessity for this, designs made for other purposes can often be adapted. Many such have been given in late numbers of this magazine. For those who would like birds on the wing, suggesting air and motion, there is a pretty fan design, by Helena Maguire, in the February number, that would need little change. Ideas will also be found in the cups and plates after old, Sèvres models, and in the drawings of flowers, illustrating various articles. There was a cup and saucer given lately that suggests the use of a coat-of-arms. In the numbers for 1894 was a large alphabet; the letters, formed of scrolls and small flowers, could be very prettily combined with other decoration when the introduction of an initial is deemed desirable. Gold is used to some extent, but scroll work in delicate coloring is certainly more pleasing when lighted up.

The Sartorius glass colors may be recommended for both window and opal glass. They are mixed in the same way as ordinary china colors—viz., with turpentine and fat oil. Rectified spirits of tar is often used with them. If applied to window-glass, most of them will be found to be already sufficiently fluxed to melt at the exact heat at which the glass itself begins to fuse on its surface, and if that heat is continued for a little, they will be thoroughly vitrified, and be as imperishable as the glass. Opal glass of which such objects as lamp-shades and vases are made is softer than window glass, and will melt at a lower degree of heat. Therefore, if the Sartorius colors are used on opal glass, flux should be added to them in order to bring out their full brilliancy. There are different kinds of fluxes employed in connection with these glass colors, and when fluxing purples, carmines, blues, and greens, it is well to use the special fluxes made for them. Yellow and Orange Stain must never be fluxed. The transparent colors (marked T) are specially adapted for window-glass decoration.



CHINA PAINTING.

SOME ADVANTAGES IN USING DRY COLORS.

ON the score of economy, dry colors have everything in their favor. Such as are used in considerable quantity can be bought by the ounce. It will pay those who are working constantly to buy nearly all in this way. Fortunately, the most expensive are also the most powerful, and smaller quantities are needed. And then there need be little or no waste of color. Such as have been ground in oil will be in exactly the same condition as if taken from the tube, and can be disposed of in the same manner. Those ground with the water (vitro) medium can, if the quantity left over be sufficient to pay for the trouble, be stored in small glass jars, and, when wanted again, are readily softened down with water. Or if they have stood too long and are obstinate, a little of the strong solution of soda used for cleaning the brushes (used with the vitro medium) will soon cut the color, so that it may be ground smooth with the knife. But practice will determine about the right quantity to prepare. Whoever has overhauled an outfit that has stood for even a few months will recall the amount of waste in half empty and often full tubes that have dried, or so separated from the oil as to be useless.

The colors, as sent out from the factories, are properly ground, but being stored in paper packages for transportation, they absorb dampness, and dry in gritty lumps. Many will need grinding again, but this presents no serious difficulty. A good-sized piece of ground glass and a glass muller form part of the outfit of every decorator who expects to do anything. The whole quantity of powder should be put out at once, moistened with clean water to the proper consistency, and ground with the muller until the feeling of grit is gone; then thoroughly dried (protected from dust) and kept in tightly corked bottles. It should be needless to say that every precaution must be taken to have the glass and muller thoroughly cleaned between each, and also that the horn knife should be used with all gold colors. Some of our dealers who make a specialty of putting up the colors in small bottles, grind them first. This is done in a mill much better than by hand, and when possible to purchase from them, of course all this extra labor is saved.

The process of grinding for use with fat oil has often been described. It is necessary to use only just enough oil to dampen but not wet the color; thin with turpentine to the proper consistency, grinding with the knife

until quite smooth. An excess of oil will cause the colors to run and blister in the firing. They are now in the condition of tube colors, and are to be manipulated afterward, according to individual preference, in exactly the same manner. The delightful condition of the colors will be appreciated by all who use them. The different fat oils sold are all good, but I give the preference to Lacroix's "essence grasse."

Using the vitro (water) medium, it will be found that the powders soften down much more readily than with oil. One should be provided with both the painting and tinting mediums, using the latter for grinding the colors, and in such quantity as necessary to bring them to the proper consistency for use. For tinting it will be found that the colors newly ground in this manner have a wonderful purity of tint, and so much body that it is often necessary to guard against laying them on too heavily; and for this purpose they are incomparably better than the oil colors, as they dry without dust and fire with a fine glaze. The medium seeming to possess some glazing properties in itself renders the use of flux in most cases unnecessary.

Another argument in favor of dry colors is in the making of mixed tints. It is seldom economical to try to make, by mixing, colors that we have in common use, when the same can be bought. But often we do not find in the color lists just what we want for some certain purpose—perhaps for tinting—to carry out some definite scheme. In mixing the tube colors, the strength of the pigment varies so much by reason of the greater or less quantity of oil present, that what are certain proportions at one time may be reversed at another, rendering it almost impossible to duplicate a color. But powders may be mixed with absolute certainty when dry, provided a record is kept, and the same proportions used each time. In cases where it is a mixture in common use, like the general flesh tints, the colors may be measured out in some quantity, thoroughly sifted together and stored in a bottle, like all the others. Again, we often find that colors vary in the tubes to a considerable degree. But using from common stock, we may tint or lay in a picture with the water medium, have all the advantage of their slow drying and good firing qualities, and, finishing with oil, get all the delicacy and precision of detail and depth that we wish; and, our colors being the same, will always harmonize.

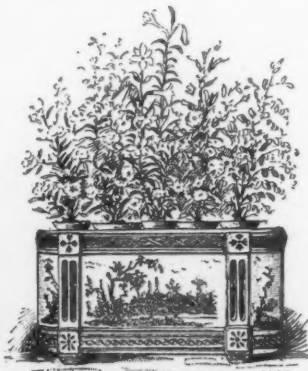
Lastly, in packing the summer outfit, the reduction in bulk will be appreciated. Furthermore, it may not be generally known that colors ground in the vitro medium may be diluted with water and used on paper with the same facility as the ordinary moist water-colors. So that, as the mineral outfit contains almost everything, it will only be necessary to add a tube of Rose Madder and Vermilion, to have a complete water-color outfit also. With the advantage that as, with the exception of the carmines, few colors change materially in firing, there will be no difficulty in repeating on china the effects made on paper, and there will be no necessity for losing many a good study from want of the colors to make it.

C. E. B.

SUGGESTIONS FROM THE KITCHEN GARDEN.

WHILE we are sighing for novelties and new worlds to conquer, suppose we take a walk around the vegetable garden one of these fine mornings. We may gain something by going to this humble source for models for the decoration of our table service with little fear that association will rob them of their beauty.

Fill a bowl with the great tumbling white flower heads of *solanum tuberosum*—that sounds better than "potato"—and see how many will recognize it. It belongs to the night-shade family, and is more dainty than many of its aristocratic relations. The five-parted flat corolla is of a delicate crêpe-like texture, and most beautifully modelled. A flat depression in each division, forming a star, with the frilled edges, gives good light and shade, rendering it easy of reproduction. Each ray of the star has a delicate marking of yellowish green, softening it into the projecting centre of deep silver yellow, formed of five anthers fitted close together, with the green pistil projecting beyond. The calyx is five-parted, delicate green with white edges. The flowers of the "Peachblow" are beautifully tinted with Golden Lilac. In some there will be a hint of Deep Violet-of-gold; they are perhaps even more crimped than the white, and, where the light shines through, wonderfully delicate. The Salsify (oyster plant) is well adapted for decorative purposes, either for natural or conventional treatment.



The flower, somewhat like an aster, composed of long and short rays, with slender green tracts showing between, is regular in form and of a rich, satiny texture in the sun. The German Deep Violet very nearly gives the color. The stems and foliage are gray green, like those of a pink.

Whoever knows the great creamy yellow, Hibiscus-like flower of the Okra—the southern Gumbo—need not be reminded what a beautiful decoration it, with its shapely leaves, would make for a salad bowl. It would need a somewhat artificial arrangement to show the flower to advantage. Even the long, slender pods are decorative.

The little Wild Onion, that grows a troublesome weed in some parts, has a head of tiny flowers borne on white, thread-like stems, and is altogether a wonderfully dainty combination of lavender, gray green and white. Something akin, but not so pretty, is the rosy purple flower of Chive, but both could be used to advantage on salad plates. And so also could the white blossom of the Radish. The whole coloring of the plant is good, with pinkish tints about the leaves, stems, and seed-pods. Mustard is familiar to every one; it is of the most beautiful yellow, the color seeming to suffuse the whole head, giving a peculiar tinge to the green of buds and stems.

The tiny white flowers of the Horse-radish, surrounding a cluster of delicate greenish-white buds in irregular branching heads, with pretty curling leaves, will be quite as useful as some favorites of the flower garden. But of all dainty combinations in form and color, a seed head of Lettuce will furnish a model worth most careful study. The beautifully shaped buds are on pinkish gray stems; the flowers, the most delicate straw color, with gray shadows; seed heads, some like a tiny dandelion, vary somewhat in different variations, and the coloring of the whole is exquisite.

None of those already named suggest anything unpleasantly coarse or vegetable-like—in fact, they would not be recognized as belonging to the kitchen garden by many persons, and could be used to advantage for other purposes than table furnishings. But there are others perhaps more characteristic and as effective in their way. Peas have already been used for chop plates, and there is so much variety in their growth that one who intends to paint them should be provided with a good stock of studies.

Beans, lacking the pretty gray-green foliage of peas, have a greater diversity of color in the blossoms, and some are very beautiful, ranging from a delicate lavender (Golden Lilac) to deep violet and purple; some with yellow-white wings, or the flower all white and deep cream, or pinkish white and green white. The leaves are good, and vary as much as the flowers.

The small yellow blossom of the Cucumber is familiar to all, and sometimes the end of a vine can be found, with small leaves well developed in shape and flowers set close enough together to make a charming trail and a pickle-dish.

The Martynia, also used for pickles, has a very beautiful flower growing in clusters, lavender tinted, with a mottled throat. Dandelions and water-cress would both be suitable in a salad set.

Gourds, although not one of the vegetables, are generally found in their company, and certain varieties have a flower—a frail pure white, crêpe-like blossom, that one can hardly reconcile with the sturdy vine that bears it.

Some of the small varieties of Peppers, scarlet and orange, are very ornamental, as good as a flower. And there are the small fancy Tomatoes, like the "Cherry" and "German rasin." The flowers of both these and the peppers are very pretty.

Sage has a spike of purple blue, effective, as are all the salvias, to which it belongs. Some others in the herb bed have good flowers or seed-heads. And when we go among the Cereals, we shall find most charming models.



I think I have said enough to show that we can do better than wreath our meat plates with wild roses, or twine Morning Glories around the soup tureen. If color is wanted in flower form and foliage, we may find enough that bears some relation to their use, without being unpleasantly suggestive. And if we use monochrome or gold decoration, the store to choose from is inexhaustible; for many things would be effective that would seem too literal in color. Everything that grows



"THE FIRST JEWELS." FROM THE PAINTING BY BOUGUEREAU.

has a beauty and fitness for some purpose, if we will but look for it.

C. E. BRADY.

IN transferring on dark grounds, instead of lithographic crayon or lead-pencil one may use starch, Carmine, or Vermilion in powder; any of which substances will be clearly discernible on the dried film of oil of turpentine. If the tracing has moved, or, forgetting that the point had already passed over a line, one may have made it double, a brush-handle cut to a point, wetted, and rubbed gently, will remove the useless marks.



A DECORATIVE SUGGESTION FROM THE KITCHEN GARDEN. BY PATTY THUM.

CHINA PAINTING DESIGNS.

The Lamp-shade Decoration is very suggestive, and is a design that allows of much variety in treatment. It would be excellent in Delft Blue or in colors on a tinted ground, the scrolls picked out with raising, afterward to be gilded. The little landscapes might be vignettied in natural tints or in monochrome. In either case the execution must be clean and simple, without the sacrifice of any of the necessary details given.

A stronger and perhaps richer effect would be gained by dusting on the ground, the design having first been drawn with water-color. The whole must be carefully cleaned out with a pointed stick before the raising is laid, and the colors of the landscape be bright and in harmony with the tints chosen for the ground.

The Border, No. 1681.—The prominent flowers are in pale pink, with a few bright touches of stronger pink on the crimson border. They are imbedded in a mass of indefinite forget-me-nots, to be painted with Blue Violet and Violet-of-Iron, emphasized by a few touches of Dresden Finishing Brown and Brown Green. The design fades into a delicate background of pale pink toward the edge, bluish and yellow greens fading into a brown gray for the centre of the plate. The gold work is flat gold. The conventional flowers, which are a pale green, and the most prominent flowers have tiny dots of raised gold for the centres.

The Clover Blossoms on the cup and saucer design are the pink kind found on the roadside and in the fields. Make them a fresh, warm pink, with green gray toward the base of the flowers. Paint the leaves in green, violet, and brown grays, and afterward with broad, thin washes of yellow green, Violet-of-Iron, and dark green gray, using a few strong touches of Sepia Brown and Olive Green. In the background use pink, green, and pearl grays, with a touch of Robin's-egg Blue near the pink flowers to the right and left of the handle, and a touch of the same color on the saucer. Make the shadow leaves in pink and pearl grays, stems in green and brown grays, with a wash of yellow green on some of them. The grasses are in faint violet and green grays.

THE encaustic tile floor of the entrance hall to Clevedon, Buckinghamshire, the residence of Mr. William W. Astor, when finished will be the most magnificent of its kind in the United Kingdom. It consists of 60 feet by 25 feet of Minton tiles. The design is Corinthian, and is thus described: "On the outer border of the floor are cupids allegorically drawn. The base of the ornament on the outer edge is of jasper blue color, the figures of the cupids being white, and in their hands they hold a wreath, the ends of which are attached to a vase in the form of a fountain. A scroll and a key border are also effectively introduced. At the top of the columns or plinths in the centre of the floor are allegorical figures in white upon a jasper ground, the figures being relieved by touches of green. The elements are represented by four allegorical pictures, and in the centre of the pavement the mask of Medusa is portrayed. The colors of the tiles used are blue, white, gray, buff, black, green, and purple."

NEVER design for ornament without foreseeing how every detail is to be carried out.

WHEN painting a plaque or plate, finish the centre before beginning the border; otherwise, it will be impossible to avoid rubbing the edges.

SOME persons mix the oils directly with the paints; but if more than a slight wash is used the paint is certain to chip off; on the other hand, too thin a coating has a weak appearance after firing.

NOTED AMERICAN CHINA PAINTERS.

HEINRICH OTTO PUNSCH.

It was at the solicitation of Mr. F. A. Wilke, of Richmond, Indiana, whose wife we need hardly remind our



H. O. PUNSCH.

readers is an accomplished china painter, that, in 1892, Mr. Punsch came to this country. At a very early age he began the study of art, going to Dresden when only fourteen. He remained in that city for twelve years, the latter part of the time giving instruction in china painting in the studio of Franz Sills. Portrait and figure

painting on porcelain are his specialties, and such work is carried out by him in the true old Dresden spirit of conscientiousness, and with all the technical excellencies associated with the name. The decorative borders with which he often enframes his work are marked by character and spirit. The combined exhibit made by himself and the Wilke Art School at The World's Fair was of a high degree of excellence, as we duly recorded at the time. Although his studio is in Richmond, Mr. Punsch gives lessons occasionally to large classes in the principal cities of the Union. We may add that this clever artist paints miniatures on ivory with the same skill as on porcelain.

MRS. HARRIET P. CALHOUN.

The birthplace of this artist is St. John, New Brunswick; but her reputation has been earned in the United States. Flower painting is her specialty, and, like very many of the old Oriental ceramic painters, she has derived some of her happiest inspirations from the hawthorn. Many of her pieces decorated with this flower are marvels



MRS. HARRIET P. CALHOUN.

of daintiness. Unlike the average Chinese and Japanese decorators, who have used this motive in a conventional way, she presents the blossoms in the actual colors of nature. A toilet set, with hawthorn blossoms, shown at the last exhibition of the New York Society of Ceramic Arts, attracted so much attention that it led to many commissions for other decorations

"just like it." But Mrs. Calhoun is too much of an artist to paint two pieces alike, although the same motive and a "similar arrangement" may serve for the decoration of many objects. A fish set with shells and sea-weeds which she recently executed has been much admired. No better testimonial as to Mrs. Calhoun's ability as a teacher is needed than that she instructs the large flower-painting classes at the Osgood Art School.

MISS FANNY HALL.

Although an excellent flower painter, this lady is best known as the inventor of the Hall Ceramic Kiln, which she patented in 1889. It is interesting to learn that her first experiment was made with a small, crude furnace, which she constructed herself at the cost of about four dollars. The first pieces she tried to fire were some glass eggs. They remained too long in the furnace, and when they were taken out it was as one mass of melted glass. This failure led her to think that if she had been able to

see how the work was going on in the kiln she could have turned off the heat at the proper time, and so have averted the disaster. After much time and thought she invented a testing rod, which is put into the kiln at the same time as the china, and can be drawn out at intervals to show how the firing is progressing. Miss Hall is very fond of experiment, and her knowledge of china painting in all its branches is very thorough. From time to time she has contributed valuable hints on the subject to the readers of The Art Amateur.

MRS. ANNA B. LEONARD.

Although originally from Louisville, Ky., we first hear of Mrs. Leonard in Cincinnati, her teacher being Miss Laura Fry of that city, whom she assisted in founding the first china painting club in this country. She was also the founder of the Denver Pottery Club and the Louisville Pottery Club. Her work is founded on the old Sèvres and Dresden styles. Her figures and flowers are characterized by daintiness in execution, as well as by exquisite taste in color and design. It is no exaggeration to say that her work would rank highly in the most famous ceramic ateliers in Europe. In her management of raised paste and enamels she is particularly happy. Our readers will recall many charming designs by this lady which we have published during the past year. She has taught in the principal cities of



MRS. ANNA B. LEONARD.

CHINA DECORATOR, SPECIALIST IN THE OLD SEVRES AND DRESDEN STYLES.

America, but has now settled permanently in New York, where she has acquired an excellent reputation as an artist.

MRS. HELEN A. CROSBY.

This excellent artist hails from Newton, Mass., but she has been known throughout New England for seventeen years as a very successful teacher of china painting. She has studied under some of the best ceramic artists of America and Europe, and has imbibed the



MISS FANNY HALL.

best features of many schools. It was in the "Royal Worcester" style that she did some of her most striking work, and the richness in color and strength of drawing which made them notable are qualities still characteristic of her decorations. At various exhibitions where her work has been shown Mrs. Crosby has won medals and honorable mention. A number of her china painting designs in color have appeared in The Art Amateur, among the most charming being a decoration for a cracker-jar (Scotch Roses), some Royal Worcester designs for plates, cups, and saucers, and a strikingly effective set of cactus plates, in which many varieties of the flower were employed with uncommon skill. Mrs. Crosby also paints in water-colors. Like most of our other successful ceramic artists, she has large classes of pupils.



MRS. H. A. CROSBY.

GUSTAVE F. KNOBLOCH.

This well-known ceramic painter has been in America for twenty-seven years, sixteen of which have been spent in teaching at the Osgood Art School. Before coming to this country he studied under the best masters in Heide, Bohemia (his native town), afterward going to Dresden and Leipsic. Although best known as a figure painter, he is equally clever with flowers and landscapes. Mr. Knobloch is very modest, and his work, unfortunately, is seldom seen at exhibitions. An enthusiast on the subject of his art, he spends a great deal of his time in experimenting. Just now he is devoting much attention to the "Old Delft" style of decoration, and his productions, done with the Osgood Holland Delft Blue (an overglaze color), are remarkably good. A head of an old peasant seen by the writer recently was particularly strong.

(This series of notices is to be continued.)

COPYING up to a certain point gives technical skill and is well enough, but frequent attempts at invention, even slight, should be made. It will be a surprise to many to see how gradually and easily a taste for designing will develop, and it is a most satisfactory surprise. An unfortunate mistake made by many of the art schools of this country is, that they keep the pupil of historic ornament copying bits from

Owen Jones's and similar text-books, and from casts of the best examples of antique ornament, so that when the student goes forth to practical life-work, and wishes to design a bit of ornament in a given style and for a special purpose, he is at a loss how to proceed without his book or cast in front of him. It must be remembered that Owen Jones's book is a *grammar* of ornament, and must be used just as a grammar is used in studying a foreign language, as a guide to knowledge necessary for conversing in that language. Just as we would find little satisfaction in listening to a recital, though perfectly correct, of sentence after sentence of Ollendorff, so perfectly executed bits from The Grammar of Ornament cannot meet the requirements of architectural design for modern buildings, and an exact copy of the best antique examples has the effect in the field of contemporary art that a stilted sixteenth-century conversation would have in a modern drawing-room.



GUSTAVE F. KNOBLOCH.

THE ART OF TAPESTRY PAINTING.

SELDOM if ever has a prominent critic expressed himself so strongly in favor of a home art as Mr. Hamerton

has with regard to tapestry painting, and on account of its growing popularity we need offer no apology for quoting his eulogy upon the art in full:

"It very rarely happens that an imitation is superior to the thing imitated, but so it really is in the case of painted tapestry, certainly a higher kind of art than the costly manufacture for which it is a comparatively cheap substitute.

"Woven tapestry is a slow and tedious copy of a drawing without any of the intellectual or manual freedom enjoyed by the artist who made the original; but as it is one of the most expensive of all manufactures, it is prized

for the associated idea of wealth, and there is a certain poetry connected with it, because it was used in princely and baronial houses in the ages most frequently chosen by poets for the scenes of their inventions. Tapestry of the old-fashioned woven kind is a poetical 'property' in Shakespeare and Scott, while the proof that it has not lost its charm and interest is that the most recent of our poets, Matthew Arnold and Morris, have also made good use of it.

"But although there cannot be a doubt that woven tapestry, especially if it be old, is a poetical kind of wall-decoration, there is a certain inconsistency in the world's ways of regarding this and other forms of copied or translated art. People have a feeling of contempt for copies done in oil from pictures in oil—a contempt so sincere that they will not buy them, except at very low prices, and although a museum of copies

done by able men would be interesting in the absence of the originals, the attempt made by Thiers to found such a Museum in Paris was discouraged and discontinued. On the other hand, a copy in tapestry from a

distemper cartoon was valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

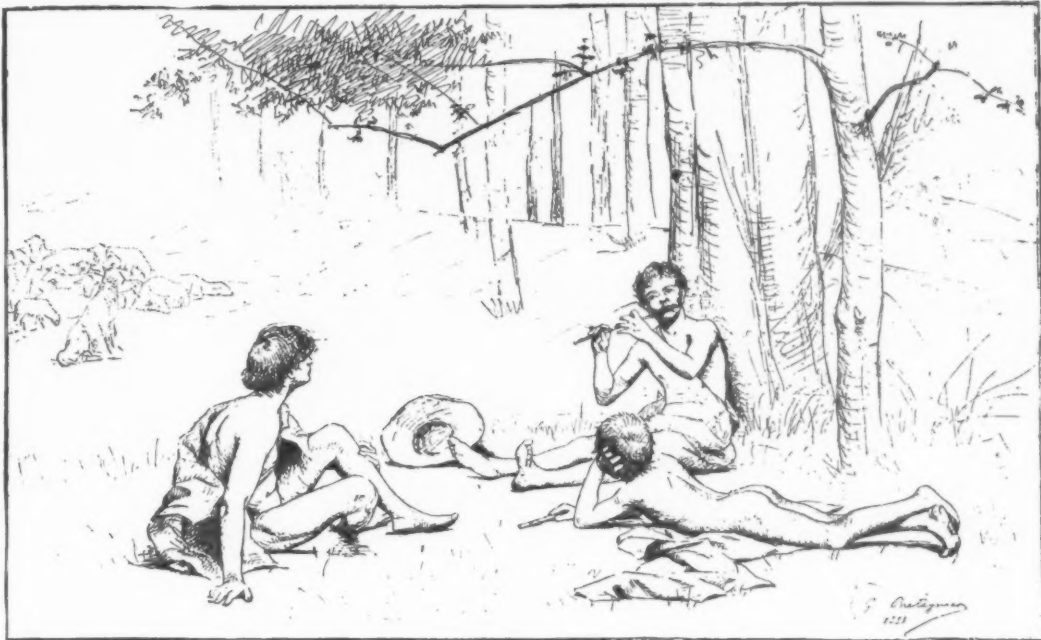
ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-

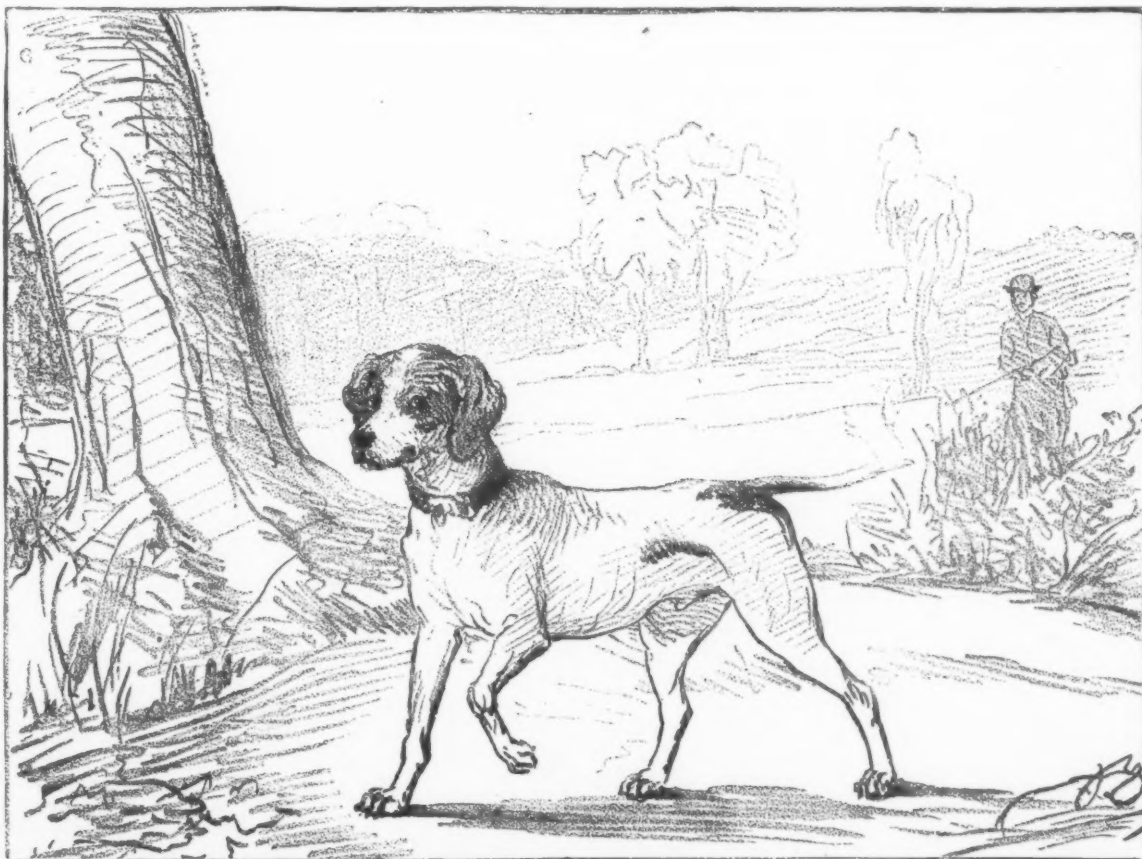
ment valued more than the original, though it could not be so exact as if it had been done in the same material, and at the very time when the Museum of Copies was abandoned the French Govern-



A SUBJECT FOR PAINTED TAPESTRY. "AN IDYL OF THEOCRITUS." BY G. BRÉTEGNIER.

ment was paying for copies in tapestry from portraits in oil, the tapestries to fill panels in the Gallery of Apollo in the Louvre, and the originals to be given, when done with, to little provincial museums.

"What is woven tapestry composed of? Simply of dyed threads placed side by side. But, supposing that the



SKETCH FOR A PAINTED-TAPESTRY PANEL FOR A DINING-ROOM SCREEN. BY V. DUBIER.

tapestry were woven all in white threads at first, and that they were dyed afterward, with a brush, would not that be exactly the same thing and less troublesome to make, if the artist, instead of painting a distemper

"Royal Wor-



CROSBY.

any varieties of

en in America

ued.)

technical skill



KNOBLOCH.

from casts of the

pots of liquid color arranged in chromatic order, with a slab slightly hollowed in the middle for mixtures. The brushes are of hogs' hair, and some of them are short, almost like stencilling brushes. The diluent is a solution of picric acid in water, and a solution of hyperchlorite of potash is used to remove color that has gone wrong.

"The process, as in transparent water-color, fresco, and water-glass painting, is from light to dark. The tones are all pale at the beginning, every glaze that is added darkens them, and the strongest darks are reserved for the end of the work. The principle of superposition is much acted upon; I mean that the first color laid is often very different indeed from what the effect of final color is intended to be, and actually becomes.

"The result is technically just like woven tapestry, but artistically it is greatly superior, because it has the freedom and energy of original painting as well as the exact coloring which the artist himself desired. His drawing retains all the accents he put into it, just as he intended, without the omission of those not noticed by the weaver or the exaggeration of those which attract a workman's attention.

"The closeness of the technical resemblance to woven tapestry is proved by the new way of mending old woven works. All the bad parts are cut out, and then a new white tapestry is selected exactly of the same texture and with the same number of threads to the square inch. This white tapestry is cut into pieces which exactly fill up every hiatus, and these are inserted like white wood in marquetry. The tapestry being now thoroughly repaired so far as material is concerned, it is stretched on a wooden frame and handed over to a painter, who first continues the drawing of all the forms across the white spaces, joining all the interrupted lines, and then by repeated applications of transparent color with the brush, so dyes all the white tapestry that it becomes indistinguishable from the old. As woven and painted tapestry are close together in works so restored there cannot be a severer test.

"Since this kind of painting is entirely in transparent color it can never present anything like the solidity of oil, so that a dead oil painting on coarse canvas may be preferred when a massive appearance is desired; but painted tapestry has an incomparably more comfortable appearance, and is therefore much better adapted for the decoration of rooms which are to be inhabited, especially in northern climates. The painting on the tapestry does not diminish its softness or suppleness, it simply dyes the threads of different colors.

"It is hardly necessary to observe that painted tapestry allows all the dignity of composition which may be given to fresco or any other form of graphic art. It also admits great variety and beauty of coloring, but the artist has not the resource of variety in surface and texture, because the surface and texture are always those of the tapestry itself. Neither has he the advantage of great depth and transference in shade as in oil painting. On the other hand, his work is quite free

from the defect of shining, so that it can be seen from any point of view.

"Some idea of the value of this kind of art may be got from the reflection that if Raphael had painted his cartoons on the tapestry himself the works would have preserved all the grandeur of composition and nobility

exhibition of painted tapestry in France was held in the École des Beaux Arts at Paris, in May, 1881, and that gave me an opportunity for a close examination of technical results obtained by artists of the most different character. The two most important classes of work might be called the barbarian and the æsthetic. The

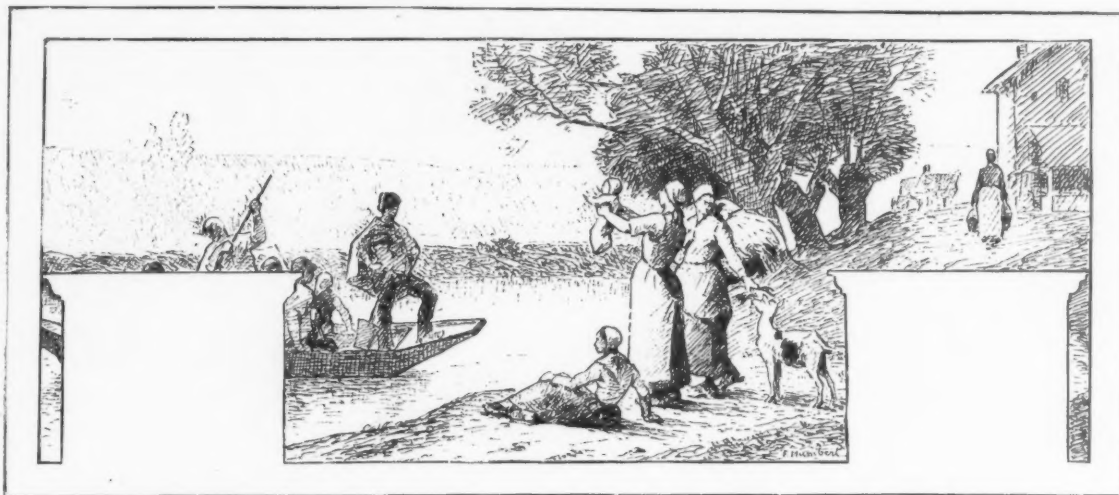
barbarian, admirably suited for decorating the country-houses of the nobility, consisted of hunting scenes, with dogs, horses and wild boars; the æsthetic, intended for persons of some artistic culture, represented ideal figures. Besides these two classes there was a third, bearing reference to literature, and a fourth, illustrating religious subjects;

but these tapestries were not numerous. Almost all had ornamental borders, designed by the painters themselves, and generally with clever and tasteful invention; indeed, the borders had great decorative interest of their own, apart from the subjects they encircled.

"What struck me most in the barbarian class of subjects—the hunting scenes by MM. Princeteau and De Penne—was the great degree of animation which existed, not only in the creatures represented, but also in the workmanship. It was quite evident that the material had not been, in any way, an impediment to mind or hand. The tapestries were just as lively in execution as water-color sketches on paper, and yet they were of large dimensions. A boar-hunt on rocky ground, by De Penne, measured twenty-three feet by eleven, while the 'Sanglier au Ferme,' by M. Princeteau, was nineteen feet high, including the border. It would be impossible to find a more appropriate decoration for the hall of some great hunting château. The scheme of color, more vigorous than refined, was carried out quite consistently, betraying neither error nor effort. In some of the tapestries the color attempted was of a much more delicate order than that employed by M. Princeteau. For example, M. Hippolyte Dubois had a figure, entitled 'Coquetterie,' in a pink drapery on a pale gold-colored background, with gray and darker yellow, inclining to brown, in the border; and a religious triptych, by J. Meynier, was all kept purposely in pale tones with hard, clear, delicately drawn outlines and chocolate-colored borders with very delicate decorative leaf-drawing upon them. The subjects of this triptych were the Visitation, the Annunciation, and the Flight into Egypt, treated strictly on the principles of mural painting. Tapestry of this kind would be quite suitable for the decoration of churches, and be much less cold in appearance than any kind of painting upon plaster. There was a fine serious work by Luminais, eleven feet high, representing a gentleman of the time of Louis XIII. riding a powerful gray horse at full trot through gloomy woodland scenery. This painting was founded upon light and

dark rather than color, and the gravity of it was maintained by the serious, almost stern, expression of the face.

"Besides serious art of different kinds, and broad comedy, and illustrations of sylvan sport, the exhibition included examples of pretty drawing-room art on a smaller scale and finer materials."



A SUBJECT FOR PAINTED TAPESTRY, FOR A WALL PIERCED BY 'DOORWAYS. BY F. HUMBERT.

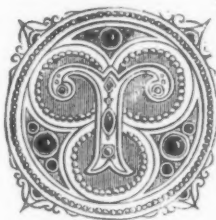


A SUBJECT FOR A TAPESTRY PANEL. FROM A DRAWING BY C. DELORT.

"The art is so recently introduced, or rather it has been so recently brought to technical perfection, that there are not as yet very many works of considerable importance to refer to. Some English artists have tried the new art, and, I believe, successfully, but it so happened that I did not see their exhibition. The first

WOOD-CARVING FOR BEGINNERS.

THE GOTHIC STYLE—AN "AFTERNOON-TEA" TRAY.



HE Gothic style grew out of the Byzantine, and as used in Germany in the early part of the Middle Ages shows the rounded arch, and rounded vault, and many characteristics of the preceding style. The pointed style, with which one usually associates the term "Gothic," originated in Italy by the conquering Goths from Scandinavia taking a form distinctive from all others, under Theodoric. From the tenth century to the fifteenth it flourished in Italy, along the Rhine, in France, and in England. It is a geometric style, employing such Christian symbols as the trefoil for the Trinity and the cinquefoil for the five wounds of the Saviour. Another marked feature is that it allowed the use of whatever plant forms belonged to the locality where it was used, interwoven with the geometric tracery. Oak leaves are very characteristic of this style, and are used with blunt tips; and animals, even human figures, are employed in it. Some ornamental features, mostly historic, are the Tudor rose, fleur-de-lis, crocket, trefoil, vine, scroll, etc. The scroll partakes of the serpentine character of the Byzantine type, instead of being spiral. The Gothic style, unlike the Byzantine and Romanesque, has been preserved almost unchanged since the fifteenth century, and it is heavier and more expensive than the latter. Much, however, could be written about it. I recommend the student who wishes to pursue it further to get some good work on Gothic ornament, such as that of Wornum or Racinet.

The design this month gives a preliminary glimpse of the Gothic style. I show one treatment of it—the flat. An "afternoon-tea" tray can, of course, be carved in almost any style and look well; the Dragon style and the Byzantine have been found as satisfactory as any. This design is in the flat Gothic, and may be made in wood to suit the sideboard on which it will be placed when not in use; for example, if the sideboard be of oak, the tray may be so also. It can be made with straight sides, but it will look more artistic if they are slanted, as in the present design, with mitred corners and with a tongue. The bottom is screwed on to the frame before carving; it is then taken off and carved, and all that is necessary afterward is to replace the screws. If this order is not followed the carving is apt to get injured by the screwing on.

After placing the design on the wood panel that is to form the bottom of the tray—the tracing being done by means of blue paper and a dull point—take a veining tool and follow the outline, keeping on the outer edge of the line next to the background, so that there will be no chipping. Cut down the background a quarter or an eighth of an inch, according to taste.

The design can also be used for a frame, in which case the relief would be a quarter of an inch deep, as shown in the drawing; but for a tray it is more practical to have it only an eighth of an inch deep. Follow the outline carefully and skip the places where leaves overlap. Remove the background and have it smooth and level. We must use chisels that fit the curves; hold them slanting for the undercutting. Take the mallet to remove the wood, but do not pound too hard, for fear of splitting it off. Take a straight chisel and follow both sides of the fillet that runs through the design. Employ the same tool to undercut the leaves where they pass under the fillet, to give proper relief. Have these fillets very distinctly settled before going on, or confusion will arise. Finish the fillets before modelling the leaves. Where the leaves pass over the fillet they are to be higher, of course. After the fillet is clear and distinct all round, cut out the inside of the leaves that roll over. Where stems pass over leaves cut out the portions of leaves, so as to have considerable shadow from undercutting. Take a gouge and model the leaves smoothly where they roll over. After the twisted leaves are well formed, have them carefully undercut. Do not allow the design to be deeper cut anywhere than the background; this is a fixed principle.

Now take a fluter and first cut out the eyes of each leaf. Use the same fluter for grooves in the centre of each leaf. Take a gouge, concave side down; start from near points of leaf and hollow them. Most of the points are higher than the rest of the leaf; but this will be a matter of taste with the carver. There is no objection to having tool marks show, but they must show to advantage and make clear sweeps. The use of sandpaper is out of the question. Where one leaf-laps over another, be careful not to have the under leaf too thin, or the fillet will be pushed too low into the background. The leaves are to be undercut; then take gouges that fit the curves and shave off a little of the edges—only enough to do away with any raggedness. Be careful to get the corners clear. KARL VON RYDINGSVÄRD.

FOR turned or carved wood to be decorated with pyrography there is no better wood than maple. It is very close and compact, easily cut, and not liable to splinter or warp. Sometimes it is of uniform color and sometimes very beautifully curled and mottled. Maple has none of those hard particles which are injurious to the turning machine and carving tool. It is not apt to warp either with the variations of heat or of moisture; it takes a fine polish and bears varnish well. White beech comes next, but although easily turned, it is not well adapted for large or hollow objects, as it is apt to split when drying. Beech is often stained to imitate rosewood and ebony. The excellent qualities of white oak are well known. Birch is an ideal wood for the turner, being of a light color, compact, and easily worked; it is generally softer and darker than beech, and unlike it in grain. American holly and elm are also good. A wax finish is best. It may be brought to a high polish or left rather dull. To make the wax, take three ounces of yellow beeswax and one pint of spirits of turpentine. Dissolve the wax in the turpentine and strain it through cheese-cloth. Apply it with a soft brush, and when it is almost dry polish it with a stiff brush.

NEXT FALL DESIGNS IN PRINTED SILKS.

AFTER a considerable period of extreme activity, the designers are now resting on their oars; the manufacturers, having almost completed their line of fall samples, are about offering them to the trade. The printed warp effects reigned paramount during last fall and this spring. Most of the manufacturers appear to hope that this style will continue to hold the popular favor, and have prepared a large and varied line of patterns for the consideration and patronage of fickle fashion. As a glance at one of our large dry-goods stores will show, the spring styles are conspicuous by their gorgeousness—gaudy, I might almost say—colors and large and elaborate designs; and, as is usually the case when fashion reaches an extreme, reaction sets in, and the patterns now being prepared are smaller in design and more subdued in color. Also, as almost every flower possible and impossible has been seized upon by the designer as a "motif," so now, in his endeavor to produce a novel and distinct effect, he is discarding flowers when possible and ringing the changes on "ombrés," mottles, conventional figures, and cloud effects, though doubtless many of these will meet with public favor. Nevertheless, I have no hesitation in saying that probably the most successful designs next season will be more or less flowery in character, as floral adornments lend themselves more attractively to the printed styles than do anything else.

One manufacturer has made an incursion to the time of Madame de Pompadour, and has introduced several Watteau effects, such as dainty baskets of flowers surrounded with garlands of delicate blossoms, or groups of musical instruments, or a large garden hat entwined with ribbon streamers, and bouquets of delicate flowers, such as Boucher and Watteau loved to paint for the gay court of Louis XV.; others, again, have reached out to India or Persia for ideas, and though the Persian style proper does not appear to be so well liked as last season, still several of the new designs will contain Oriental effects.

The "monochrome," or, as it is often called, the "monotone" style—that is, several hues of one color—has been

applied very freely in the latest ideas, which is a relief after the extremely loud colors of the past, which to me seem to be the cause of this naturally beautiful style meeting with a certain degree of disfavor from many persons of taste; for many manufacturers, entirely ignorant of the laws of harmony, have rushed into the style, and produced startling effects in color and design, some of them being vagaries entirely unsuited to the purpose. A few moments' thought should have convinced such persons that designs composed of enormous bouquets of flowers in all the colors of the rainbow, though, perhaps, handsome enough in themselves, and suitable for ribbons or trimmings, are not suitable for dresses; for few ladies care to convert themselves into perambulating parterres of flowers. On the other hand, the monochrome style is very suitable for dress goods; if a little color is needed, it can be added in the weaving.

Green still appears to be popular, especially the delicate gray green and reseda shades. One design particularly effective is composed of violet crocuses and delicate green leaves, warmed with dashes of yellow in the flowers. Another very handsome thing cleverly suggests waves of the sea, the colors mingled together in nice gradations of tones of coral pinks and sea greens.

Some of the new designs for ribbons are very handsome. Here the manufacturer can give his fancy free play. Being used in, comparatively speaking, small quantities as trimmings to garnish a costume, much more startling effects are permissible than for dress goods.

One of the new ribbon designs appears extremely attractive, being composed of large bouquets of poppies and cornflowers in their natural colors scattered over a delicate ground of rainbow hue—pink, blue, and heliotrope predominating. Another is composed of autumn leaves, done in the richest and most glowing hues, that almost outlive Nature herself. Designers have also seized upon the orchid, cactus, apple-blossom, and, indeed, almost every other flower, both singly and in bouquets and garlands.

H. K.

THE EMBROIDERY DESIGNS.

The Laurel Border, with its graceful foliage and berries, will be found very useful on account of the corner being supplied. Worked on fine cream-colored linen, it would make a charming frame for a large photograph; the moulding on which it is mounted should be slightly rounded on both sides. For this purpose, the best treatment would be to outline the leaves and stems with etching silks in Burnt Sienna brown, not very dark; two shades on the same tone will give variety. The berries should be in solid satin stitch, made with a single strand of filo floss of rich orange.

For a table centre or sideboard or bureau scarf on white linen, half solid embroidery would serve for the foliage. Outline in long and short stitch, putting a little more work than ordinarily into the prominent parts, to give relief. The berries should in all cases be solid.

Another effective way to use the design would be to outline in stem stitch, filling in with the open veining often seen in lace work.

Book-cover or Wall-pocket.—Such a design as this is equally available for embroidery, for wood-carving in slight relief, for leather work (if enlarged), for delicate outline in poker work, and for illumination. The last named need not be confined to the rich, full coloring seen in missals of mediæval times; it may well be in delicate, flat tones outlined with gold and executed on prepared parchment in the manner that has recently found much favor in Europe for book covers, letter and note cases, small blotters, and similar dainty trifles. For all such objects a design like that under consideration would be appropriate. In painting, opaque water-colors should be used, as in the ordinary illuminations. The shield will serve for the title of a book or any other inscription suitable to the purpose of the cover.

Fine cream linen, delicately shaded in monochrome with water-color and outlined in stem stitch with etching silk in soft, golden brown, would give the feeling of old carved ivory, and thus treated would make a charming covering for a wall-pocket.





CARVED WOODEN PANEL FROM THE CATHEDRAL OF RHEIMS. THIRTEENTH CENTURY.

SNUFF-BOXES AND OTHER BOXES.



THE recent sale in London of a collection of about a hundred "boxes" and miniatures, at an average of about \$700 apiece, illustrates what has often been said in these pages about the folly of the average buyer in American bric-a-brac shops and auction-rooms supposing that in the delusive bargains in snuff-boxes, bonbonnières, and miniatures palmed off on them they are acquiring anything that would be coveted by the true connoisseur. We need hardly say that we do not include in this category collectors like Mr. James A. Garland, Mr. Cornelius Vanderbilt, Mrs. Brayton Ives, and Mr. J. Pierpont Morgan. Such intelligent buyers must know, of course, that "bargains," in the ordinary acceptance of the term, are no more to be had in genuine fine old "boxes" and miniatures than they are to be had in fine diamonds or twenty-dollar gold pieces. They know that when any rare specimen comes into the market they have to compete for its possession with the agents of the foremost private collectors of London and Paris. But the great majority of American buyers of such things, who have paid hundreds of dollars apiece for Louis Quinze and Louis Seize "boxes" and Cosway, Isabey, and Fragonard miniatures, which, if genuine, would have cost them as many thousands, will marvel at the prices paid for some of the lots at the recent London sale. A Louis XVI. oval box, with peasant subjects, after Greuze, on the lid and a double row of brilliants around the enamelled top, went for \$9000; a Louis XV. gold box, with figures in gold



SMALL BONBONNIÈRE, EIGHTEENTH CENTURY.

of four colors on a blue enamel ground, brought \$5500; a Louis XV. box, with panels of veined violet and yellow agate, decorated with Chinese figures in mother-of-pearl, ivory, and tortoise-shell in slight relief, brought \$2950; a box presented by Napoleon to Marshal Bernadotte, containing miniatures of Napoleon, Marie Louise, and the little King of Rome, brought \$750.

To the experienced collector probably there will be found little that is new in the following gossip about "boxes," but to the average reader of *The Art Amateur* we trust that it will not be without interest.

The snuff-boxes in which French miniatures, especially, are so often mounted, are collected for their own sake, and not without reason. The fashion of setting miniatures in their covers was only in continuance of the earlier fashion of so using them for the decoration of bonbonnières. These boxes for bon-bons, anciently called "drageoirs," are mentioned as early as 1328, and in the sixteenth century were made of crystal, gold, silver, and enamel. Snuff and snuff-boxes came into use about 1560; but Louis XIV. hated tobacco in every form, and would not allow the use of snuff in his court. The boxes of the period in which miniatures are set are too shallow, as a rule, to have really served as snuff-boxes. They are round, oval, or rectangular, of dark tortoise-shell lined with gold, and bearing the enamel miniature either on the outside or the inside, set in a chased-gold frame, with a blue enamel line outside the chasing. Later, from 1676-1714, when Pierre de Montarsy was the king's jeweller, the boxes ("boîtes à portrait") became more elaborate. Portraits of the king set in them were kept in stock for presents.

The eighteenth century was the time par excellence for snuff-boxes. Saxony porcelain, Sèvres, mother-of-pearl, agates, Vernis Martin, and mosaic were used in their composition. People began to form collections of them. Frederick the Great is said to have

left fifteen hundred. The Comte de Bruhl ordered for his own use three hundred. Early in the eighteenth century the celebrated Bérain family produced many gold-chased boxes, with ornaments composed, in part, of a grotesque mixture of architectural forms, with birds and monkeys. Tortoise-shell piqué, damascened or incrustated with gold, was introduced by an artist named Devair early in the reign of Louis XIV. The shell is



ENAMELLED GOLD SNUFF-BOX. DESIGNED BY PIERRE MIGNOT.

pierced or engraved with a heated tool, which causes it to expand, and in cooling it closes upon the gold wire or plaque which has been introduced. The finest boxes in agates and other semi-precious stones are by Joaquet, whose period is about 1736. They are composed of thin plaques of onyx, cornelian, and so forth, mounted in gold, the frame usually chased with flowers and leaves, the flowers enamelled in their natural colors. Later, enamels were attached to the stones themselves. Aubert, Bourgoing, Le Bel, Le Sueur, and De Mailly are among the best-known enamellers of this period.

The use of diamonds in the mounting often brought



ENAMELLED GOLD SNUFF-BOX. DESIGNED BY PIERRE MIGNOT.

the cost of a snuff-box to be presented to some ambassador up to twenty or thirty thousand livres, but the miniatures set in these expensive boxes were no better than those encased in boxes that cost less than one tenth as much. A contrast is offered by the snuff-boxes of plain wood, manufactured about 1759, in derision of the economical projects of Étienne de Silhouette, who in that year became Controller-General of Finance. The miniatures were represented by profiles cut out of black paper, a style of portrait which has retained the whilom finance minister's name. Political ideas were

illustrated in the snuff-boxes of the reign of Louis XVI. Thus, one box-maker of that time began the use of shagreen—in French "chagrin"—and set in it miniatures of the king and queen, with the legend, "La consolation dans le chagrin." Times were hard, but much was hoped for from the new reign. Boxes of this time, with miniatures of all its principal personages, are still

to be had at sales, and form one of the main objects of the ambition of a collector of to-day. The taking of the Bastille, carved in stone from the prison, became a common subject for snuff-boxes during the Revolutionary period, when, also, portraits of Marat and Mirabeau, of Robespierre and Danton, of Charlotte Corday and Madame Roland appear, and last, but not least, the guillotine. Royalist boxes made their appearance under the Consulate; but all of these were of little account artistically. We have spoken of Isabey's work and of Mignot's in previous articles on miniatures. We illustrate two snuff-boxes of Mignot's. Isabey, with Pasquier as enameller, produced the fine snuff-boxes of the First Empire. When Louis XVIII. became King, the Bonapartists devised a box with a false bottom to hold the portraits of the emperor. The English Jacobites made use of a similar device to conceal miniatures of Prince Charles Edward, the Pretender. The old soldiers had their snuff-boxes of wood or horn, made in the shape of their leader's cocked hat.

It would be impossible to give even a list of the varieties of snuff-boxes known to collectors from this point down; but in connection with them we must say a word about the bonbonnières, from which they were in all probability derived, and which have remained in use after snuff-boxes have gone out of fashion. The pocket bonbonnière with portraits in enamels, of which we illustrate two specimens, was used in the eighteenth century; but much earlier, boxes of the same general character were used for the same purpose and also to carry about medicinal or perfumed powders, rouge, and the like. Anne of Brittany had no less than six boxes of silver gilt in which to carry about her sugar-plums, and Catherine de Medicis put her civet powder in a little box of ivory. Louis XIV., although a hater of tobacco, carried about with him, even at the seat of war, silver-gilt boxes of perfumed comfits, such as nowadays are used by smokers. Among other boxes of his was one for tooth-picks, and he had several pill-boxes in gold.

Boxes for patches or "mouches" came into general use late in the seventeenth century, after the patches themselves had long been worn. Many of these boxes are as pretty as the bonbonnières. They were often given as wedding presents, and were of a great variety of shapes, some of them taking the form of a little roll of louis d'or. Among the gifts sent from the French king to the Queen of Spain in 1714 were three patch-boxes, worth \$208. Two of lacquer, belonging to the dauphine, were valued at \$4700. Madame de Pompadour's was in the form of a swan in white enamel, and cost her, or the king, \$113. Boxes for the toilette have long been made of precious materials and in artistic forms.

It is doubtless to the general usage of making gifts of boxes that we owe our word "Christmas Box."



PATCH-BOX, EIGHTEENTH CENTURY.



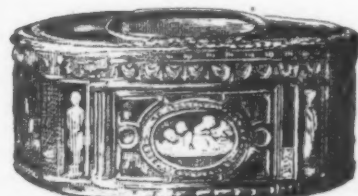
SMALL BONBONNIÈRE, EIGHTEENTH CENTURY.



SNUFF-BOX, EIGHTEENTH CENTURY.



COVER OF A SILVER BOX IN NIELLO, SIXTEENTH CENTURY.



SNUFF-BOX, SEVENTEENTH CENTURY.

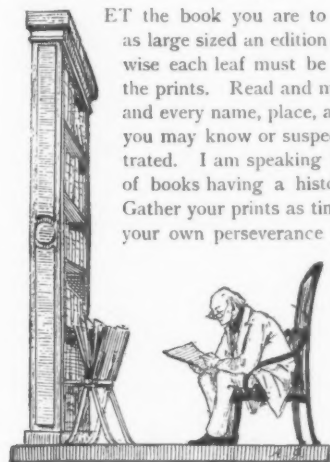
MASTERPIECES OF INDUSTRIAL ART.—BOOKBINDING.



THE BINDING OF WHICH THE ABOVE IS AN ILLUSTRATION IS IN THE ROYAL LIBRARY AT DRESDEN. IT IS IN CALF, PAINTED AND STAMPED BY HAND IN THE STYLE OF THE ITALIAN RENAISSANCE. THE PANEL IN THE CENTRE BEARS THE ARMS OF SAXONY, WITH VARIOUS ORNAMENTS STAMPED IN GOLD WITH SPECIALLY ENGRAVED TOOLS. RIGHT AND LEFT OF IT ARE MEDALLIONS WITH FIGURES IN RELIEF, REPRESENTING FORTUNE AND JUSTICE, ON A GOLD GROUND. THE BORDERS OF THESE MEDALLIONS HAVE A FLAMBOYANT ORNAMENTATION STAMPED IN GOLD. THE REMAINING MOTIVE OF THE BORDER, REPEATED AT TOP AND BOTTOM, IS A DOUBLE SCROLL WITH FLOWERS AND FOLIAGE. THESE WERE ALL OUTLINED WITH THE POINT, THEN FILLED IN WITH FLAT TINTS OF RED, GREEN, WHITE, AND BLACK, RELIEVED WITH PARTS IN GOLD. THE COLORS ARE IN OIL PAINT MIXED WITH A LITTLE VARNISH. PAINTED BINDINGS OF ABOUT THE SAME PERIOD, BUT OF LESS ORNATE DESIGN, MAY BE SEEN IN THE ASTOR LIBRARY AND THE LENOX LIBRARY, NEW YORK.

EXTRA-ILLUSTRATING, OR "GRANGERIZING."

(CONCLUDED.)



ET the book you are to extra-illustrate be as large sized an edition as possible, otherwise each leaf must be inlaid as well as the prints. Read and make note of each and every name, place, and such facts as you may know or suspect were ever illustrated. I am speaking more particularly of books having a historical significance. Gather your prints as time, good luck, and your own perseverance permits, or if you are one of those whom Anarchists speak ill of, put money in thy purse—a good lot of it—and hie thee to the print shops of Antwerp, London, or New York; so shall your path be made easy and your purse light. But, like the man who walks in Virtue's ways, you may be happy, but you'll miss lots of fun—the fun of the genuine collector who unearths musty treasures in out-of-the-way corners.

"No dismal stall escapes his eye,
He turns o'er tomes of low degrees;
Each tract that flutters in the breeze
With him is charged with hopes and fears."

Was not Sterne's Diary, kept for Eliza, accidentally found in an old plate-warmer? Having made your selections and possibly having from a Grangerized ecclesiastical history torn as from their stronghold such fathers of the Church as you may require to embellish the pages of the diary of some Maid-in-waiting or Courtier, whom they most sternly reprobated in life, but whose chronicles are a bonanza to the would-be collector of portraits, you will proceed to inlay, inset, lay down on back your prints for binding up. For this purpose you will require a lithographic stone at least an inch thick and about 10x12 inches, some stout tissue paper and sheets of blotting paper 10x12 inches, some heavy press board, a paste-pot and brush, a good penknife, bone rubber, needle with sealing-wax head, ruler, inlay knife, and a copying press and whetstone. With this plant you will also need a good eye for a straight line, a steady hand, patience and perseverance.

There will probably be some prints of a size suitable for your book without any work on them but a little trimming; others may be wood-cuts, and these should have the letter-press on the reverse removed before backing. Lay the picture in water a few moments, then face downward on a piece of glass or some hard, smooth substance, and with the fingers rub gently until the paper is uniformly smooth and clear; dry and press it between sheets of blotting paper and press boards under heavy weights. The best paper for backing and inlay work is German drawing paper of medium weight, cut in sheets the size of your book. The best paste is rice flour boiled to the consistency of starch. Rub it well over the back of your print, and, laying it down upon the drawing paper, press it smoothly and evenly until there are no bubbles or any wrinkles on the print. Let it lie a few minutes, then put it between blotters and press boards under the letter-press. After ten or twelve hours take it out and go over the drawing paper back of the picture with a damp sponge and return it to the press; this will prevent any subsequent curling of the backed print.

As for splitting a print, "Don't." Get two copies and rub out one of each, if both pictures are desired.

If you will split, the following is the way to do it: Paste the picture with gum tragacanth between two pieces of linen or firm muslin, and when dried thoroughly by pressure, begin working gently in one corner, pulling the pieces of muslin apart until you can see the corner of the print. Hold your breath and work carefully until the print begins to split; work this split across the shortest end of the print slowly, and you can then pull the two cloths apart with (possibly) half the print on each. Soak the cloths in warm water print side up, and as the print floats off slip a piece of glass under it, and with a soft sponge and plenty of water wash the gum from the face of the print. Let it dry on the plate, and—the deed is done.

Don't begin on a Dürer or a Houbraken.

For inlay work, trim your print fair and square, lay it face downward on the lithographic stone, and with the inlay knife trim off, cutting from right to left away from you about one sixth of an inch of the edge of the print. In shading this off—"beveling" it is called—the edge is left transparent, and it requires a steady and firm hand, albeit a light one, to prevent a ragged appearance of the paper and an uneven thickness. Do not be discouraged by a slight (a very slight) unevenness of the edges at first. It is well to begin on a good-sized margin, which will admit of cutting down if it is very bad indeed. The work may be used even if there are some fine ragged edges, although neatness of appearance is the most desired quality of inlay work. Lay your picture face upward in the middle of your inlay paper, and with the needle mark each corner exactly with a prick. Mark the upper right-hand corner of the paper also, that in laying the print down again each corner will come to the same needle prick. (This is important.) Lay your ruler down about one eighth of an inch below from pin-hole to pin-hole, and with a sharp penknife cut out "the window." Then, on the upper side of the paper, in contradistinction to the lower side of the print, which has been bevelled, treat the edge of the paper exactly as you did the edge of the print. Lay the paper cut out of the window upon the back of the print, allowing the edges to extend evenly beyond it, and rub the rice-flour paste well into the projecting edges; put no paste on the inlay paper. Lay the corners of the print on the corresponding pin-holes; cover with stout tissue paper and smooth down with the hand; then take the bone rubber, and, with the tissue paper still over the print, rub the edges down hard both back and front. Let it dry for fifteen minutes between the press boards before putting under the press. The number that can be put in the press at one time is only limited by the ability of the operator.

Few illustrators do their own inlay work. I only recall three men who do so and one lady, and for obvious reasons I will not name them; but the work has a charm of its own, which can be appreciated by the small boy with his first truly sharp knife and the carpenter who sees the clean, straight shavings curl from his well-guided plane. Though it is the purely mechanical part of book illustrating, it is not an art to be despised, as any one may judge who desires the work of a first-class inlayer and hears his prices.

There is much to be said for the pleasures of Grangerizing; as Henry Stevens said of books, it "absorbs the effervescence of impetuous youth and whiles away the tedium of age," and when finished,

"These books, so quaint and queer to you, to me are living things;
Each tells a story of the past and each a message brings"

from various spots where "this print was bought for a song, and that one earned you a sermon," and lightened purse and heart at once, as you carried off an unique autograph letter of—say John Lynch the Signer, who evidently earned the name as having signed once for all time.

How a genuine collector trembles when he hears of the reversion of ancient chattels, books, papers, etc., in well-known colonial families, lest a prudish desire to keep family matters within the family breast should inspire some narrow legatee to burn up old letters for which collectors have waited for years! Or, worse still, barrels of papers are consigned to the flames at annual house-cleanings, instead of to their proper depository, the paper-man, where the collector has at least a chance at them. These are the things that make him tear his hair—the might-have-beens.

In my family is a much-prized—many-prized, I might say—dog. To his owner said a tiny maid of four, "Miss Mary, when you are tired of Folly, please do not kill him; give him to me." So says the collector, when you are tired of storing your great-grandfather's friends' follies, as exemplified in their letters to him, do not burn them; give them to me, and they may live between the pages of my Watson's Annals. CARLE HERRICK.



NEW PUBLICATIONS.

SUMMER IN ARCADY. Mr. James Lane Allen calls this a tale of nature. We should call it a very natural tale, told with a great deal too much striving after effect to be quite artistic in the telling. It is frankly the story of the perils that beset womanhood, and manhood, too, for that matter, when in the hey-day and flush of their youth, from which he claims that marriage ultimately saves them; but there is more poetic imagery mixed up with the telling than real insight into character and motive, and the book, with its somewhat aggressive preface and most unscientific handling of a very small portion of a very great subject, is not likely to do much, if any, practical good in the world. (New York: Macmillan & Co., \$1.25.)

THE EBBING OF THE TIDE. South Sea stories by Louis Becke. Here is a book which in a series of pictures, each sharp and clear as a photograph, or definite as a silhouette, shows us much of the beauty, but still more of the horrors, of life in the South Sea Islands. The depravity of some of the white traders, the absolute indifference to the value of human life both on their part and on the part of the natives, and the entire absence of what we call morality among the native women are the three notes that continue to vibrate on the ear long after the book has been read and which the mere title of it will always call up. The author knows his subject probably as few living men do, and we are therefore constrained to accept his pictures as true; they are drawn in a firm and masterly style, and are all of them full of dramatic, and often of lurid interest. (Philadelphia: J. B. Lippincott Co., \$1.25.)

HIS HONOUR AND A LADY, a story of Anglo-Indian official life, told in the bright and pleasant style which readers of Sara Jeannette Duncan's books have already learned to appreciate and expect. The characteristics of Anglo-Indian society are portrayed with a true and faithful touch, and the individual characters, though full of originality, are evidently, to a great extent, the product of their environment, a fact which the writer, perhaps unconsciously, but in a most interesting manner, very clearly shows. Mrs. Church is a very beautiful creation, and Mr. Ancram, who, "if he had a Nemesis it was the feminine idea of him," is a curious compound that we cannot understand. However, all the characters in the book are worth knowing, and if the scene of the story is a little unfamiliar to American readers, it is none the less interesting on this account. (New York: D. Appleton & Co., \$1.50.)

THE ROMANCE OF GUARDAMONTE. By Arline E. Davis. When A. K. H. B., the country parson, wrote his famous essay on "Veal," he had not read this story, or he would surely have included it in his gallery of examples of "the immature." But criticism is disarmed by the engaging freshness and the extreme youthfulness of style adapted by this would-be writer of romance. She is at present in the copy-book stage—and in the early copy-book stage at that; but we hope she will learn before making another attempt that local color is not obtained by scattering scraps of a foreign language indiscriminately throughout a book. (New York: J. Selwyn Tait & Sons.)

FALSE COIN OR TRUE?—Miss Montrésor has done better work than this, although the story is effective and striking. Its great defect is the hero—a strongly marked character in some respects, but elusive and shadowy in others—due in great measure to the very un-French broken English in which he is made to talk. The character of Linda, the heroine, and the description of the conflict in her breast between love and the sense of gratitude and duty toward her self-interested benefactor, are a masterly piece of work, and the end of the story is as unexpected as it is beautiful and touching, shedding a light backward, as it were, over the actions of the often unpleasant Monsieur Monzé, which illuminates and explains them in a very subtle and original manner. (New York: D. Appleton & Co., \$1.25.)

A WOMAN WITH A FUTURE, while not an altogether pleasant story, is noteworthy on account of the author's insight into character, and her very clever and vivid presentation of it. It is a tale of an ill-assorted marriage, and of its inevitable sad and bitter results. Mrs. Andrew Dean writes with much brilliancy of style, and sometimes in a strongly satiric vein, and her story is interesting; but it is the suggestion of the future of the heroine that leaves so unpleasant an impression behind. Readers of either sex may, however, learn some important and useful lessons from the story. (New York: F. A. Stokes Co., "The Newport Series," 75 cts.)

I MARRIED A WIFE. John Strange Winter's latest novel is published in the Twentieth Century Series—a very handy shape, which we have commended before. As for the story—well, it is in John Strange Winter's own style, and those who read and enjoy her other works will find this one to their liking. (New York: F. A. Stokes Co., 75 cts.)

THE CAPTURED CUNARDER, an episode of the Atlantic, by W. H. Rideing, ought to have been left in the comparative oblivion of the pages of the magazine in which it first appeared. (Boston: Copeland & Day, 75 cts.)

THE BROOM SQUIRE is as powerful as any of Baring Gould's stories, but somehow the machinery creaks in places. To one who knows the scene in which the story is laid, some of the descriptions smack of the guide-book; but the intense living interest of the striking drama which he unfolds is as strong as that of "Mehalah," and in many ways it is likely to be even more popular. It enshrines a curious bit of English topographical history, which will have special interest for travelled Americans. (New York: F. A. Stokes Co., \$1.25.)

DARTMOOR is a tragic and exciting story by Maurice B. Hervey, author of "Dead Man's Court," full of plot and counterplot. It is written on old and familiar lines, but for lovers of real romance it will not be the less attractive on this score. The hero is falsely accused and wrongfully imprisoned by the machinations of a rival pretendant to the hand of one of the heroines, and the story of his life in Dartmoor prison, and his attempts at escape therefrom, is dramatic and thrilling enough. We will not, however, attempt to tell the tale; it is skilfully and vividly unfolded in the very pretty little volume of the Twentieth Century Series, in which Messrs. F. A. Stokes & Co., of New York, have included it. (Price, 75 cts.)

We have received a prospectus of "Field Flowers," a small bunch of the most fragrant blossoms gathered from the broad acres of Eugene Field's farm of love. It is to be published under the auspices of Mrs. Eugene Field, with the approval of the Monument Committee, for the purpose of creating a fund, the proceeds of which will be equally divided between the family of the author and the fund for building a monument to his memory. From the advance sheets before us, it is evident that the book will be a beautiful and worthy souvenir; the price is to be only \$1 a copy, and it will be issued with the consent of Messrs. Charles Scribner's Sons, Eugene Field's authorized publishers, by the Eugene Field Monument Souvenir Committee, 180 Monroe Street, Chicago.

FAIRY TALES. By Mabel Fuller Blodgett, author of "Poppy Land," etc. Pictures by Ethel B. Reed. These stories are prettily told, but there is little invention in them and little originality of idea or expression. Children are, however,

ART NEWS AND NOTES.

THE COOPER UNION SCHOOLS.



HE floral embellishments and the effective arrangement of tapestry and other hangings, soft and harmonious in color, helped to show off to the best advantage the display of the year's work of the art schools at the Cooper Institute, on May 27th-29th.

The cast and life work were of a high average of excellence. Indeed, in Mr. Twachtman's elementary class for drawing from the cast, the row of hands showed so much creditable work that it could not have been an easy matter to grade it for competition. Miss E. E. Hitch took the Silver Medal, and Miss F. E. Chandler might have been bracketed with her. Among the work of Mr. Metcalf's class we specially noted Miss M. O. Thurston's strong outline—this lady won the First Bronze Medal; a Venus of Milo head, by Miss C. Howell; a "Winged Victory," by Miss E. M. Henley, and studies by E. G. Platt (Silver Medal), H. Small (Second Bronze Medal), M. L. Johnstone, E. M. Geiger, and J. L. Smith. In this class the students evidently were allowed a wide choice of methods, but whether it was a line drawing, a stump drawing, or what not, the character of the model in each was faithfully sought and recorded.

The life class work, under the same instructor, was even better; but as only about half a dozen picked draughtsmen were represented, it would be hardly fair to compare such a display with that usual on such occasions, which often embraces the work of several dozen pupils. The honors were won by A. Hersiz (Silver Medal), K. Fowler (First Bronze Medal), J. Victor (Second Bronze Medal), K. S. Vilas, and C. Huckel.



NEW ENGLISH WALL-PAPER DESIGN. BY WOOLLAMS & CO.
(See notice on the opposite page.)

The painting classes did not nearly reach the high level noted so far. Of course, when we come to color, the conditions of success are much harder for the student; but still, the showing in this department should have been better than it was. The best work in the still-life class of Mr. Swain Gifford was by Agnes Smith (Silver Medal), Miss K. Walker (Bronze Medal), Miss G. N. Leisher (Honorable Mention), Miss M. L. Day, and Miss J. L. Smith.

Mr. Douglas Volk is well known as a good teacher of portrait painting, but his class must have been made up of poor material indeed. On a small screen was shown a group of heads of some promise, but they seemed to be nearly all by one student, Miss O'Ryan. A larger screen displayed one failure after another, indicating but too plainly that the exhibitors should have been kept longer in an elementary class.

The exhibit of the class in Illustration gave no promise of any coming Abbey, Reinhardt, or Gibson.

There was a collection of designs for posters, but the best that can be said is that some of them were not much worse than some of the colored placards that get printed.

Design evidently is not the strong point of the schools of the Cooper Institute. In the attempts in that line in the way of wall paper, printed textiles, book-covers, and decorative interiors, not only was there an utter lack of originality, but in most cases manifest ignorance of the fundamental principles of applied art.

Even more depressing was the exhibition of the work done in the evening classes for young men; for when the latter, working hard all day, give up their spare hours in the hope of acquiring instruction that will help to advance them in the art trades, it is pitiful to see their efforts so wrongly directed, for instance, as in the laborious copying in pen-and-ink, with multitudinous lines, copper-plate engravings of useless subjects; mansard-roofed and other architectural monstrosities; "natural" flower and fruit pieces from antiquated lithographs, and cupids and floral festoons from prune-box prints.

THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN on May 22d gave an exceedingly creditable exhibition of the year's work. The system of instruction is thorough. In the Elementary Department of Designing, each competitor for honors showed an example of her work in geometric drawing from the block, geometric design, drawing from the cast, historic ornament, flowers in pencil or in ink, conventionalization of natural forms, and flower painting in water-colors. The first prize, a \$50 scholarship given by Mrs. Dunlap-Hopkins, was won by Miss Lucy Comins. Miss L. J. Cuddy and Miss Harriet Martell received honorable mention.

Mr. Paul de Longpre's awards to his water-color classes were as follows: Monday class: 1st prize (\$10), Miss Jeannette Van Salisbury; 2d (\$5), Miss L. J. Cuddy; 3d (\$2.50), Miss Georgiana Boyd; honorable mention, Miss Caroline S. Hall. Thurs

curiously conservative, and the book will not be, therefore, the less acceptable to them on this account. But we feel that their conservative instincts will find something either strongly repellent or strongly ludicrous in Ethel B. Reed's illustrations, which, while clever in their grotesque way, and often full of ideas, are entirely out of place in a book for the young. We have already inveighed against this "Beardsleyism for babes." To show how a diseased eye sees or what a disordered fancy bodies forth and sets down in black-and-white grotesques may be curious and even profitable to the student of art crazes, but cannot be either pleasing or edifying to the youthful mind. The book in every respect, except the illustrations, is well gotten up. (Boston and New York: Lamson, Wolfe & Co.)

AUCASSIN AND NICOLETTE, a charming little edition of this quaint old song tale of true lovers, translated into English by M. S. Henry from the little varying old French texts of H. Suchier, Gaston Paris, and F. W. Bourdillon, and the verse translation rhymed by Edward W. Thompson,

The song is sweet, the story fair,
Seemly, courtly, debonaire,

and those who have not read it have missed one of the most delightful pages in the literature of the olden time. It has for theme the eternal truth that the course of true love never did run smooth, and the style in which it is told is as interesting as the story itself. Buy it, ye lovers, and send it to your mistresses; buy it, fair maids, and send it to your lovers. It will console and cheer you all. (Boston: Copeland & Day, 75 cents.)

OUT OF A SILVER FLUTE. Perhaps the best, or rather, the most popular of the pieces in this little volume will be the suite of rondeaux, which are written with graceful ease and skill. Some of the bachelor songs, too, have a pleasant ring, and one may expect to meet them again in many an anthology of verses. But Mr. Philip Verrill Mighels gives us in this volume some better work than these. Especially tender and beautiful are his lyrics of child life and child love. (New York: J. Selwyn Tait & Sons.)

FIGARO SALON, 1896, par Philippe Gille.—The second part, issued this month, has for colored supplement a reproduction, by the well-known process of Messrs. Boussod, Valadon & Co., of the picture by Albert Lynch entitled "Manon Lescaut." He has chosen the incident of her setting out on her last journey, depicting her sitting in the boat, which is being rowed to the vessel awaiting her and her companions. The contents of this fasciculus, from the point of view of careful and artistic reproductions, are as noteworthy as the whole work will be valuable as a magnificent souvenir of the great Paris picture show of 1896. (Paris and New York: Boussod Valadon & Co., price 50 cts.)

AMERICAN SUMMER RESORTS.—Messrs. Charles Scribner's Sons are to be congratulated on their project of a series of cheap hand-books to appear under this title, not of the common guide-book order but written in a brilliant and sketchy style by authors, the charm of whose work is known, and whose familiarity with the places described enables them to treat them sympathetically as well as accurately. "The North Shore of Massachusetts," by Robert Grant, illustrated by W. T. Smedley, is the first of the series. It is a gem in the way of book production, as well as an interesting account of some of the more comfortable seaside resorts in America, which have, perhaps, been least tampered with by the hand of man. (New York: Charles Scribner's Sons, 75 cts.)

A POSTAL DICTIONARY.—The eighth issue of this most useful handbook is just out. It is an indispensable little brochure, containing as it does everything that everybody wants to know about the postal laws and regulations. Its alphabetical arrangement makes it a book of ready reference, and it may be relied upon as accurate and up to date. (Buffalo: The Matthews-Northrup Co., price 15 cts.)

MESSRS. MACMILLAN & CO., of New York, have converted their business into a stock company, to be known as the Macmillan Co. Mr. George P. Brett, who for some years past has been the managing partner of the New York house, will be its first President. No changes in policy and administration are contemplated beyond those naturally resulting from the gradual increase of the business of the firm, which has been giving special attention of late to its American publications. The directors of the Macmillan Co. for the first year are the former members of the firm—Messrs. Frederic Macmillan, George A. Macmillan, George L. Craik, Maurice Macmillan, George P. Brett, with Alexander B. Balfour, Lawrence Godkin, Edward J. Kennet, and Lawton L. Walton.

MESSRS. STONE & KIMBALL, the Chicago publishers, have removed to 139 Fifth Avenue, New York, but The Chap Book will continue to be published in Chicago, at 334 Dearborn Street, by Messrs. H. S. Stone & Co.

A MONUMENTAL WORK ON REMBRANDT.

WE have just received from Mr. Charles Sedelmeyer of Paris a most elaborate prospectus, with specimen pages, of the long-promised work on Rembrandt. The publication will be begun almost at once. The volumes will contain over five hundred photogravures specially executed, by the orthochromatic process, from all the pictures in public and private galleries recognized as the work of the master. These will be arranged in chronological sequence, with his biography and the full description and history of his work, written by Dr. William Bode, Director of the Berlin Museum. There will be two editions: one on Holland paper, in eight vols., for \$250, and seventy-five copies on Japan paper for \$400. The work will be published in English, French and German. The English translation will be by Miss Florence Simmons, and the first two volumes will be ready on October 15th of the present year.

The photogravure reproductions to appear in the book are now being exhibited in London, and it is safe to say that no such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary—photography, with its modern developments, an enterprising publisher like Mr. Sedelmeyer, and a high critical authority like Dr. Bode. This collection is the more remarkable because Rembrandt's pictures were scattered all over the civilized world, from St. Petersburg to Chicago, and half of them were lost or forgotten till our own day. The recovery of them has been perhaps the most curious example of what can be done by the zeal of the modern collector and the modern critic combined (over sixty have passed through Mr. Sedelmeyer's hand alone). During the last fifteen or twenty years to possess at least one Rembrandt has become a necessity to every small museum and to every amateur of old pictures both here and in Europe. It would be easy to point among Mr. Sedelmeyer's photogravures to at least fifty pictures which were unknown a generation ago, and some of these are of considerable importance. We are not a little curious to see what estimate will be put on certain "Rembrandts" in the United States; for as we have often pointed out, there are many more doubtful attributions than masterpieces labelled with his name.

day class: 1st prize (\$10), Miss Edith Goodin; 2d (\$5), Miss Mabel Muir; 3d (\$2.50), Miss Ethel Du Vernet. In the preparatory water-color classes, the five \$2 prizes went to the Misses Lydia Seabury, Mary Cowper, J. L. Ivory, E. Zulema Whittemore, and Raynor. The Misses Edith Gambrell, Alice Sanger, Leonore Baer, Rhoda G. Fowler, and Metu Overbeck were honorably mentioned.

In the Illustration Department, under Mr. Daniel C. Beard, the 1st prize (\$50 scholarship) went to Miss May Wilson; 2d (\$10), Mrs. B. M. Waters; honorable mention, Mrs. M. Johnstone. For Animal Drawing, the 1st prize (\$50 scholarship) went to Miss B. Goe; honorable mentions, Mrs. H. Bigelow Harding and Miss B. De Witt.

Architectural Department: the 1st prize (\$50 scholarship) was awarded to Miss M. K. Lines; 2d (\$10), to Miss H. G. Haskell, and Miss A. L. Hawkins was honorably mentioned.

For book-cover designs the 1st prize was won by Miss L. Scott, and Miss E. C. Jack was honorably mentioned. In the Silk Department the average of the designs showed unusual excellence. The 1st prize (\$50 scholarship, given by Messrs. Cheney Bros.) was awarded to Miss E. Van de Carr; the 2d (\$10) to Miss E. Whittredge, and Miss C. B. Ames and Miss C. Rockwell were honorably mentioned. The designs for wall paper were also of a high average of merit. The 1st prize (\$50 scholarship) went to Miss Sophie Schalken; the 2d (\$25, given by Mr. Paul Groeber), to Miss Jeannette Putnam, and Miss Helen Curtis received honorable mention.

AN exhibition of the work of the Artist-Artisans Institute and of Mrs. Cory's School of Applied Design—two institutions whose work admirably dovetail into and supplement each other—was opened at 140 West Twenty-third Street, New York, on May 8th. It was too full for more extended notice than to record that the general standard of excellence was high, and that the designs showed by Mrs. Cory's pupils were all of them practical, being made by pupils expert in designing for manufacturers. It is in this particular that Mrs. Cory's pioneer work has met with signal success. One of the rooms was filled with a display of posters.

THE Art Students' Club of Worcester, Mass., decided wisely in engaging Mr. Charles Herbert Woodbury as its instructor.

THE TEACHERS' COLLEGE of New York City has arranged for a summer school of manual training for elementary schools and mechanical drawing and free-hand drawing and painting, in wood-carving, forging, wood-joinery, and pattern-making.

THE managers of the Messiah Home in connection with the Chapin Home will hold a fair at the Waldorf Thursday and Friday, December 3d and 4th. A special feature of the art department will be a loan collection of miniatures and painted fans. Eighteen medals will be offered for excellence, and all interested are asked to communicate with Mrs. J. Wells Champney, 96 Fifth Avenue. The Editor of The Art Amateur will act as judge in awarding medals for modern work in miniature painting.

THE TENNESSEE CENTENNIAL AND INTERNATIONAL EXPOSITION is to be held at Nashville for six months beginning May 1st, 1897, in celebration of the hundredth anniversary of the founding of the State. Every department of Agriculture, Commerce, Liberal and Fine Arts is to be fully represented. Especial efforts are to be made to make a good display of painting and sculpture, and circulars are going out now for the purpose of enlisting the co-operation of artists and owners of works of art. The Fine Arts Building is to be an exact reproduction in design of the classic Parthenon. Money prizes and medals are to be awarded as follows: First prize, \$700, for the best original oil painting by an American artist, whether living now in the United States or abroad; second prize, \$400, for the second-best painting, without restriction of citizenship. In water-colors, a prize of \$150 is offered for the best and \$100 for the second-best picture. In sculpture, two prizes are offered, \$200 and \$100 respectively, for the best and second-best figure or group. Medals are to be given: three for oil painting and two for sculpture. Intending exhibitors should address Theodore Cooley, chief of Art Department.

CORRESPONDENCE.

ABOUT "VALUES."

"O. S. P."—(1) In its largest significance, the word "values" means the relative intensity of the colors of objects in a picture. You may have four boxes to draw that are similar in form, each receiving the same amount of light and shade, in which case you draw the same outline for each one, putting in the same kind of shading and on the same parts. If they are all white boxes, the intensity of the shading should be the same on all, but if your boxes are of different colors, you must make a difference in the intensity of the shading, putting the tones on light or dark, according to the degree of carrying power of the different colors; thus the shading on your white box may be gray, on a light green box it may be a little darker, on a red box still darker, and on a rich brown box, covered with glazed paper, the shading might be almost black, while the high lights on the dark brown box might be lighter than on the light green box! So you see in this case that values have to do with the relative colors as opposed to the outlines or forms of objects. Again, if the brown box is placed in front of you and a similar brown box placed thirty feet away from you, in the open air, on a bright day, the box in the foreground should have more dark upon it than the box thirty feet away, because a veil of palpitating ether between you and the far box would make it appear much grayer to you than the near box. In this case you will see the matter of values has nothing to do with the local color of the boxes, because we suppose both to be the same shade of brown, but rather with the intensity of their values according to their positions in different planes (i.e., the box near you is, of course, in a different plane from the box thirty feet away). If you were representing a row of telegraph poles receding from you, each one would be in a different plane, and therefore its color of a different value from the other. (2) Your question in regard to drawing the human figure from memory calls for a more detailed answer than we can devote to it this month.

SUNDRY QUERIES ANSWERED.

C. J. WOODSEND has a piece of furniture made of maple and poplar which requires repairing, and asks how to match the stain of dark mahogany upon poplar. Any paint-supply shop keeps mahogany stain, price about twenty-five cents a quart. If the first application is not dark enough, make a second. Cherry wood is the best to simulate mahogany, as the grains resemble each other. Poplar with its open grain makes a poor substitute, although a little shellac over the stain improves it.

SCULPTOR.—As soon as you had modelled in the face at the first sitting, you should have thrust a piece of wire or

n; 2d (\$5, Miss
In the prepara-
to the Misses
Zulema White-
fill, Alice Sanger,
erbeck were hon-
C. Beard, the
Wilson; 2d (\$10,
M. Johnstone,
larship) went to
low Harding and
scholarship) was
H. G. Haskell,
ned.
won by Miss L.
oned. In the Silk
usual excellence,
s, Cheney Bros.)
d (\$10) to Miss
C. Rockwell were
per were also of
olar-ship) went to
r. Paul Groeber),
is received hono-

t-Artisans In-
Design—two in-
and supplement
r Street, New
extended notice
excellence was
s pupils were all
in designing for
s. Cory's pioneer
ooms was filled

Mass, decided
bury as its in-
ork City has
g for elementary
awing and paint-
pattern-making.

in connection
aldorf Thursday
ature of the art
ures and painted
ence, and all in-
ells Champney,
ateur will act as
ature painting.

D INTERNA-
for six months
dredth anniver-
ment of Agricul-
ally represented.
display of paint-
ing for the purpose
s of works of
reproduction in
d medals are to
best original oil
ow in the United
conc-best paint-
r-colors, a prize
second-best pic-
and \$100 respec-
tively. Medals are
sculpture. In-
ley, chief of Art

CE.

ance, the word
s of objects in
at are similar
t and shade, in
e, putting in the
If they are all
e the same on
u must make a
g the tones on
g power of the
e box may be
er, on a red box
h glazed paper,
gh lights on the
ght green box
ith the relative
ects. Again, if
ilar brown box
rk upon it than
rating ether be-
much grayer to
e the matter of
e the boxes, be-
own, but rather
eir positions in
rse, in a differ-
ou were repre-
you, each one
olor of a differ-
regard to draw-
more detailed

RED.

ture made of
d asks how to
r. Any paint-
twenty-five cents
gh, make a sec-
chogany, as the
grain makes a
the stain im-

elled in the
iece of wire or

wood into the breast, so that the projection was in advance of the nose. Then, when the wet cloth was thrown over your work at night, it would not have rubbed the clay.

S. B.—Ordinary oil tube colors are generally used for painting on velvet or plush. They are perhaps the best, too, for silk or satin, although gouache colors (i.e., water-colors made opaque by mixing Chinese white with each) are more commonly employed for this latter purpose. It is supposed that oil colors will spoil the material, but they will not do so if proper care is exercised in getting rid of the superfluous oil before painting. Squeeze out the color from the tube on to a piece of blotting-paper, which will absorb most of the oil. If the colors need thinning, use a little turpentine, but be careful not to use enough to make them run. No other "preparation" of the material is needed than stretching it tightly before you begin to paint on it.

P. S. J.—Your "proof" is of no particular value. We fear that you have been imposed on by your print dealer. In the old days, a proof of an engraving or an etching meant that you got one of the very early impressions of the plate, usually before the lettering was put on. But nowadays, by protecting the surface of the copper plate with a thin film of steel, the dealer can print as many hundreds or even thousands of "proofs" as the market can absorb, and each impression will be about as good as another. In regard to an old print, unless the proof be an early one, it may not be so good as an ordinary impression.

B. A. F.—(1) Common vaseline is excellent for renewing the beauty of old leather, it replacing the natural grease that has dried out through many years' exposure of the leather to the air. Apply it with soft rags. (2) The ugly marble mantel-piece doubtless would look much less objectionable if subdued in color. Paint it a dark hue, and before the surface is quite dry, dust on a little bronze powder here and there to break up the evenness of the finish.

BOX 323.—Mr. J. F. Douthitt (286 Fifth Avenue, New York), to whom we referred your inquiry, says that persons having artistic taste may become proficient in tapestry painting after a course of twelve lessons, of three hours each.

MRS. F. H. W.—The Soehnle retouching varnish is in general use among artists. Some painters who prefer a dull finish to their pictures use turpentine as a medium throughout the painting. This is not recommended to students, as the turpentine may turn the pigment dark unless used with care. A

medium very popular with artists who have studied in France is a mixture of siccative of Courtray and good linseed or poppy oil. By increasing the proportion of the "siccative" the picture dries with a more glossy finish. Pure poppy oil will dry with a dull finish if the canvas is of a single priming; this, however, does not dry very quickly. It is difficult to say what is "best." A dull or varnished surface in a picture is a matter of taste.

MR. JORDAN.—There is no authorized college of heraldry in America, nor could one be established without authority of Congress. To help you in "placing and valuing two very ancient coats-of-arms" in your family, we can do no better than refer you to Mr. Mortimer Delano (104 West One Hundred and Twentieth Street), our special heraldic contributor. But we doubt the "value" of such documents except to the families specially interested in them.

H. P.—To keep cut glass in proper condition it should be washed in suds of hot water, with a little pearline, a dishcloth made of two thicknesses of soft cheese-cloth quilted being used for the purpose. A soft brush may be applied to the cuts and interstices. After rinsing it in clear hot water, and when almost dry, the glass should be polished with a soft linen glass cloth.

ENGLISH WALL-PAPER manufacturers, like Messrs. Woollams & Co., continue to produce the most admirable designs by such artists as Mr. Arthur Silver, Mr. Sidney Haward, and Mr. A. F. Brophy, which American houses proceed, with promptness, to reproduce and sell at greatly reduced prices. Perhaps it is as a mark of appreciation of this sincere form of admiration that the firm has named one of its newest designs the "Vanderbilt." It is certainly very considerate for it can be annexed now without even being rechristened. We reproduce herewith the new "Texo Scroll" design lately brought out by this famous house.

THE British Consul at Teheran reports that another industry has appeared there, and at present shows signs of improving and becoming a success—that is, carpet-weaving. A man has started within the past year making carpets of the best qualities and using the pure Persian dyes. He commenced with ten looms, six for wool and cotton carpets, and four for silk; the work he turns out is good and has been appreciated. He is now thinking of doubling his looms.

HENRY F. SEWALL, a retired merchant, who died in his eightieth year in New York last month, was well known as a

print collector. He left behind him one of the finest private collections of early prints that is known. His etchings and engravings were frequently lent for exhibition to the Metropolitan Museum of Art, to the Art Museum of Boston, and to the Grolier Club, of which he was a member.

A CHINA PAINTING EXHIBITION at Buffalo, N. Y., is announced to be held at the store of Messrs. W. H. Glenny Sons & Co. from October 1st, to October 10th. The paintings must all be by amateurs, and "any one will be considered an amateur who has not been employed in any factory." All objects for exhibition must reach Buffalo by September 26th, prepaid. No entry fee is required, but a commission of ten per cent will be charged on all china sold. No object will be shown that has already been exhibited at Buffalo. A silver loving-cup will be awarded for the exhibit deemed "most creditable in execution, in scope, in originality of design, etc." Further information will be supplied by Messrs. Glenny, at request.

WHITE CHINA.—The addition of four new sheets of photographs of the most recent patterns of French white china for decorating to the catalogue of the Boston China Decorating Works (38 Tennyson Street), gives a yet wider range for choice among the extensive assortment of the desirable French importations which Mr. L. Cooley always keeps on hand. Although we note no striking novelties, nearly all the shapes are artistic, and are well calculated to prove effective when properly decorated.

MESSRS. W. H. GLENNY SONS & CO., of Buffalo, have engaged Mrs. L. Vance Phillips to conduct Figure Painting classes in their studios from June 18th to July 9th. Mrs. Phillips' classes in that city last year were so popular that Messrs. Glenny are repeating them on a much more extended scale.

THE collection of prints formed by the late Edwin R. Cope, of Germantown, Pa., lately sold at Philadelphia, was mostly formed nearly a quarter of a century ago, and contained many fine proofs and rarities, some of which would be now difficult, if not impossible, to obtain. There were about three hundred members in the Napoleonia Division.

THE TECHNIQUE OF CULTURE was the subject of a valuable lecture recently delivered at Potsdam, N. Y., before the Fortnightly Club, by its president, Professor Stansbury Norse.

PALETTES FOR PAINTING IN OIL, WATER-COLORS, PASTELS AND MINERAL COLORS.

| | OIL. | WATER COLORS. | MINERAL COLORS. | | PASTELS. | | OIL. | WATER COLORS. | MINERAL COLORS. | | PASTELS. |
|--|------------------|----------------------|------------------------------------|--------------------|--|--------------------------|------------------|------------------|------------------------------------|--------------------|---|
| | | | Dresden. | La Croix. | | | | | Dresden. | La Croix. | |
| Palettes for Figure Painting. | White. | Chinese white. | Pompadour red. | Carnation No. 1. | White (warm and cool) | Landscapes. | White. | Cobalt blue. | Air blue. | Sky blue. | Sky blue. |
| | Naples yellow. | Indian yellow. | Flesh red. | Carnation No. 2. | Cadmium (6 shades). | | Cobalt. | Cobalt blue. | Blue green. | Blue green. | White. |
| | Yellow ochre. | Venetian red. | Ivory yellow. | Ivory yellow. | Naples yellow (7 shades). | | Naples yellow. | Cadmium yellow. | Gray for flowers. | Gray. | Light gray. |
| | Light red. | Indian red. | Albert yellow. | Yellow for mixing. | Yellow ochre (7 shades). | | Light red. | Verte emeraude. | | | Light pink (sometimes). |
| Lips. | Venetian red. | Vermilion. | Chestnut brown. | Brown No. 108. | Flesh tint (10 shades). | Rain Clouds. | Naples yellow. | Cadmium yellow. | Ivory yellow. | Ivory yellow. | White (warm and cool) |
| | Pink madder. | Brown madder. | Chocolate brown. | Brown bitume. | Vermilion (7 shades). | | Cobalt. | Cobalt blue. | Air blue. | Sky blue. | Grays. |
| | Raw umber. | Cobalt blue. | Yellow brown. | Yellow ochre. | Permanent blue (8 shades). | | Light red. | Rose madder. | Dark gray for flowers. | Ivory black. | Pale pink. |
| | Burnt sienna. | Sepia. | Orange yellow. | Iron violet. | Crimson lake (10 shades) cobalt. | | White. | | | | |
| Strong Touches about Mouth, Nostrils and Eyes. | Vermilion. | Rose madder. | Gray for flesh. | Warm gray. | (8 shades) raw umber. | Gold and Red Clouds. | Brown madder. | Rose madder. | Gray for flowers. | Sky blue. | Grays (warm and cool) |
| | Raw umber. | Madder lake. | Finishing brown. | Black. | (8 shades) burnt sienna. | | Naples yellow. | New blue. | Brunswick black. | Ivory black. | Warm white. |
| | Light red. | Light red. | Dark brown. | Brunswick black. | (12 shades) gray green. | | White. | Cadmium yellow. | | | Pink (shade of light red). |
| | | | | | (8 shades) purple. | | | | | | Sky blue. |
| General Flesh Colors. | White. | Vermilion. | Pompadour red. | Carnation No. 1. | Vermilion. | Distance. | Indigo. | Indigo. | Sepia. | Sepia. | Grays (many shades). |
| | Naples yellow. | Indian red. | Flesh red. | Carnation No. 2. | Carmine—select the correct tint. | | Ivory black. | Umbers. | Brunswick black. | Ivory black. | White (warm and cool) |
| | Vermilion. | Venetian red. | Gray for flesh. | Iron violet. | | | Umbers. | Rose madder. | | | Blue (medium shade). |
| | Light red. | Indian yellow. | Finishing brown. | Iron violet. | Crimson lake, browns, burnt sienna, dark gray, hard pastels. | | White ochre. | | | | Yellow (a little). |
| General Shadow Tints. | Madder lake. | Indian red. | Iron violet. | Iron violet. | | Middle Distance. | Lemon yellow. | Siennas. | Ivory yellow. | Ivory yellow. | Lemon yellow. |
| | Burnt sienna. | (Cobalt.) | Brown. | Brown. | | | Siennas. | Rose madder. | Pompadour red. | Carnation No. 1. | Cadmium (all shades) |
| | Vandyck brown. | Indian yellow. | Blue. | Blue. | | | Rose madder. | Rose madder. | Flesh red. | Carnation No. 2. | Shade of lake. |
| | | | | | | | White. | Cadmium yellow. | | Yellow for mixing. | Shade of madder. |
| Hair. | White. | Indian yellow. | Ivory yellow. | Ivory yellow. | Flesh tints, burnt sienna tints, vermilion tints, yellow tints. | Foregrounds and Foliage. | Cadmium. | | | | Shade of burnt sienna. |
| | Naples yellow. | Venetian red. | Pompadour red. | Carnation No. 1. | | | White. | | | | Warm white. |
| | Vermilion. | Indian red. | Flesh red. | Carnation No. 2. | | | | | | | |
| | Light red. | Venetian red. | Flesh red. | Carnation No. 2. | | | | | | | |
| Dress. | Indian red. | Indian red. | Chocolate. | Bitume. | Gray (warm and cool, raw umber tints, gray green tints, browns). | Flowers. | White. | New blue. | Air blue. | Sky blue. | White. |
| | Rose umber. | lowered with cobalt. | Yellow brown. | Brown No. 108. | | | Cobalt. | | Blue green, dark gray for flowers. | Black. | Cobalt shades. |
| | Black. | Brown madder. | Chestnut. | Yellow brown. | | | Ivory black. | Cadmium yellow. | Flesh red. | Sepia. | Permanent blue shades. |
| | Black. | Pink madder. | | | | | Cadmium. | Rose madder. | | Sepia. | Purples. |
| Eyes. | Umber. | Sepia. | Browns. | Browns. | Browns (light and dark), Burnt sienna. | | Rose madder. | Rose madder. | | Carnation No. 1. | Lakes. |
| | Vandyck brown. | Sepia. | Sepia. | Sepia. | | | Raw umber. | Raw umber. | | Carnation No. 2. | Emerald greens. |
| | | | | | | | Light red. | | | Yellow for mixing. | Gray greens. |
| | | | | | | | Naples yellow. | | | | Grays (cool and warm) |
| | White. | Yellow ochre. | Ivory yellow. | Ivory yellow. | Umber tints. | | Verte emeraude. | | | | Yellow (light shades). |
| | Naples yellow. | Indian yellow. | Yellow brown. | Brown No. 108. | Yellow tints. | | | | | | |
| | Burnt sienna. | Venetian red. | Ch. stnut. | Brown bitume. | Warm grays. | | | | | | |
| | | Sepia. | Chocolate. | Sepia. | | | | | | | |
| | Black. | Sepia. | Sepia. | Sepia. | Blue (dark tint). | | Umbers. | Raw umber. | Sepia. | Sepia. | Reds, yellows, blues, greens, purples, white. |
| | Umber. | Indigo. | Brunswick black. | Black. | Grays. | | Cadmium. | Yellow. | Fg yellow. | Yellow for mixing. | |
| | Naples yellow. | | | | | | Siennas. | Rose madder. | Finishing brown. | Iron violet. | |
| | | | | | | | Indigo. | New blue. | Dark blue. | Brown green. | |
| | Umbers. | Sepia. | Finishing brown. | Brown iron violet. | Peds. Browns. | | Siennas. | Siennas. | Sepia. | Sepia. | Greens (emerald). |
| | Madder lake. | Indian red. | Dark brown. | Iron violet. | | | Vandyck brown. | Vandyck brown. | Blue green. | Yellow brown. | Gray green. |
| | | | | | | | Vermilion. | Finishing brown. | Finishing brown. | Orange yellow. | Browns. |
| | | | | | | | Cadmium. | Yellow. | Yellow brown. | Deep blue. | Reds. |
| | Cobalt. | Cobalt. | Air blue. | Sky blue. | Grays (warm and cool). | | Prussian blue. | Prussian blue. | Yellow brown, or egg yellow. | Deep blue. | Blues. |
| | Vandyck brown. | Sepia. | Gray for flowers. | Black. | Blues. Browns. | | Indian yellow. | | | | |
| | White. | Black. | | | | | | | | | |
| | | | | | | | | | | | |
| | Fr. ultramarine. | Cobalt. | Air blue. | Sky blue. | Cobalt shades. | | Carmine. | Rose madder. | Pompadour red. | Carmine. | White. |
| | Grays. | Sepia. | Blue green, dark gray for flowers. | Blue green. | Permanent blue shades. | | Indian red. | Indian red. | Finishing brown. | Iron violet. | Lemon yellow shades. |
| | White. | | | Gray. | Blue gray shades. | | Vandyck brown. | Cadmium. | Sepia. | Sepia. | Cadmium shades. |
| | | | | | | | Rose madder. | Cadmium lake. | Egg yellow. | Orange yellow. | Yellow ochre shades. |
| | Umber. | Vandyck brown. | Yellow brown. | Yellow brown. | Umber. | | Cadmium. | Crimson lake. | Flesh red. | Cadmium. | Madder shades. |
| | Black. | Sepia. | Chocolate. | Brown bitume. | Lake. Browns. | | Siennas. | Vermilion. | | | Lake shades. |
| | Light red. | | | | | | Fr. ultramarine. | Fr. blue. | Albert yellow. | Yellow for mixing. | Burnt sienna shades. |
| | White. | | | | | | Chrome greens. | New blue. | Air blue. | Sky blue. | Cobalt shades. |
| | Cobalt. | Cobalt. | Gray for flowers. | Gray. | Cool and warm grays. | | Lemon yellow. | Timber greens. | Dark blue. | Ivory black. | Permanent blue shades. |
| | Light red. | Sepia. | Brunswick black. | Black. | Blue. | | Indian yellow. | Indian yellow. | Brunswick black. | Jonquil yellow. | Emerald green shades. |
| | Gray. | | | | | | White. | Chinese white. | Ivory yellow. | Deep purple. | Grays (warm and cool) |
| | | | | | | | Umbers. | Indigo. | Relief white. | Brown green. | Browns. |
| | Ivory Black. | Indigo. | Brunswick black. | Black. | | | Emerald green. | Verte emeraude. | Yellow brown. | Apple green. | Purples. |
| | Burnt sienna. | Lake. | Sepia. | Sepia. | | | Ivory black. | Ivory black. | Gray for flowers. | Black green. | |
| | | | | | | | Brown madder. | Brown madder. | | Deep red brown. | |
| | | | | | | | | | | | |

PICTURES—OLD AND NEW · ART MATERIAL AND FURNISHINGS.

SCHAUS' ART GALLERY.

FINE OIL PAINTINGS and
WATER-COLOR DRAWINGS

BY EMINENT ARTISTS.

UNRIVALLED COLLECTION OF

MODERN ETCHINGS AND
ENGRAVINGS.

Rare Old LINE-ENGRAVINGS.
ARTISTIC FRAMES.

WILLIAM SCHAUS,

204 FIFTH AVENUE,
Madison Square, New York

Chas. Sedelmeyer,

6 Rue de La Rochefoucauld,
PARIS,

GALLERIES OF HIGH-CLASS
PAINTINGS,

OLD MASTERS AND BARBIZON SCHOOL.

Selected Etchings. Limited Editions.

Will publish shortly an important work
on REMBRANDT, written by Dr. WILLIAM
BODE; eight volumes, containing the
artist's biography and the descriptions of
all his works, with their reproduction in
photogravure.

Subscription price in Paris, \$250 for the
8 volumes.

The richest and most extensive book
ever published on any painter.

DURAND-RUEL,

EXPERT AND IMPORTER OF

Modern Paintings,

389 Fifth Avenue, New York,
(Corner 36th Street.)

New York office of the largest and most important
Art Galleries in Paris.

16 Rue LAFITTE and 11 Rue LEPELLETIER.

M. H. Hartmann,

GALLERY OF

Proof Etchings, Engravings,
and Photogravures,
American Water-Color
Drawings,
Foreign Fac-simile Aquarelles,
Prints, Photographs, etc.

A large variety of Picture Frames—

Special Frames to Order.

Oval and Square Gold Frames

With Bow Knots a Specialty.

Large Variety of French

Miniature and Dresden Frames.

—MODERATE PRICES—

N. B.—A large line of framed pictures, for gifts, from
\$1.50 to \$5.00.

Artists' Materials.

* * * An unequalled stock of all kinds of For-
eign and American Supplies for Oil, Water-
Color, Tapestry, Pastel and China Painting,
Decorative Novelties, Studies, Casts, Plaques,
Panels, White China, Drawing Materials and
other articles for the use of Artists and Ama-
teurs. Mail orders a specialty: Send for Gen-
eral Catalogue of Art Materials. Mention The
Art Amateur.

19 UNION SQUARE, West side, near
15th Street, NEW YORK.

Sketching on any material
from Person, Picture or Nature.
For Artists, Copyists, Engravers,
etc., etc. A Sketch from any
picture, 25c. Send Stamp.
Mrs. Rev. C. LOUNSBURY, Glens Falls, New York.

THE SOLAR RAYON

is a Combination Sun, Lamp or Daylight Sketching
Camera, Magic Lantern and Bromide Printing Cam-
era all in one. For enlarging small pictures, re-
ducing large pictures, sketching from nature,
making Bromide Prints and Magic
Lantern Purposes.

Prices, \$6.00,
\$10.00, \$12.00
and \$25.00.

Sent on trial. Catalogue Free.

JENNE CAMERA MANUFACTURING CO.
16 C St., Fort Wayne, Ind. (Mention this journal.)

ARTHUR TOOTH & SONS, Works of Art,

295 Fifth Ave., New York.

High Class Paintings and Water-Color
Drawings by the
EARLY ENGLISH
and Continental Masters.

A Choice Collection of Etchings and Engravings
Always on View.

5 & 6 Haymarket, London. 9 Rue Traktir, Paris
ESTABLISHED 1842.

Blakeslee Gallery,

No. 353 5th Avenue,
Corner 34th St., N. Y.

SPECIALTY OF
Early
English Paintings.

Julius Oehme

384 Fifth Avenue, between 35th & 36th Sts.
NEW YORK CITY

High Class Paintings:
Barbizon School
AND
Early English Masters

LAWRIE & CO.,

15 Old Bond Street, - London, England.

PICTURES

OF THE

Early English

AND

Barbizon Schools.

ALSO OF THE

OLD DUTCH MASTERS.

WALLIS AND SON

The French Galleries

120 Pall Mall, LONDON

11 Hanover St., EDINBURGH

104 West George St., GLASGOW

High Class Pictures

PROPRIETORS: } Tom Wallis
 } E. Silva White
 } Lawson Peacock

Geo. F. OF, MAKER OF
FINE FRAMES,
No. 4 Clinton Place,
18th Street, near Broadway, New York.
Works of Art Framed with Artistic Judgment.

L. CRIST DELMONICO

Paintings by Modern

AND

Early English Masters

EXHIBITION and SALESROOMS
AT

166 FIFTH AVENUE

Between 21st and 22d Streets NEW YORK

GOUPIL & CO., of Paris,
BOUSSOD, VALADON & Co.,
SUCCESSORS,
Paris, London, Berlin, The Hague.

MODERN PAINTINGS.

NEW YORK GALLERIES:

303 FIFTH AVENUE,
N. E. Corner Thirty-first Street.

HOLLAND ART GALLERIES,

A. PREYER,

329 Fifth Avenue, New York,

19 Wolvenstraat, Amsterdam (Holland.)

Collection of Paintings

BY OLD MASTERS.

The Property of

MR. J. D. ICHENHAUSER,
OF LONDON,

on exhibition at

Mr. John Getz's Art Gallery,
391 FIFTH AVENUE, NEW YORK.

Fifth Avenue Art Galleries,
366 & 368 Fifth Avenue, N. Y.

ORTGIES & CO.,
AUCTIONEERS,

Salesrooms and Galleries for exhibitions and sales of
paintings, statuary, books, and other art work.

WOOD FLOORS

Borders for Rugs,

BOUGHTON & TERWILLIGER,

27d St., under 4th Ave. Hotel, N. Y.

286 Fulton St., Brooklyn.

* * * Wood Frames, for mounting embroideries, from
\$2.00 up.
Egyptian and Moorish Fret-Work, Grilles, Screens,
etc., a specialty. 32-page book (illustrated), sent FREE.
if Art Amateur be mentioned.

Bureau of Art Criticism and Information.

The Art Amateur has established, in response to urgent demands from many
subscribers, a department where drawings, paintings, and other works of art will
be received for criticism. A moderate fee will be charged, for which a personal
letter—not a circular—will be sent, answering questions in detail, giving criticism,
instructions, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau
of expert criticism, and so supply a long-felt want, as there is now no one place in
this country where disinterested expert opinion can be had on all subjects pertaining
to art. Amateurs' and artists' work will be received for criticism, from the simplest
sketcher or designs up to finished paintings in oil, water-colors, and pastel. Old and
new paintings and objects of art of all kinds will be not only criticised, but classi-
fied and valued, if desired, at current market prices. Send for scale of charges. All
risks must be assumed and all transportation charges must be paid by the senders.
Complete details as to the fees for opinions regarding old and modern paintings and
other objects of art will be given upon application to the editor of The Art Amateur.
In writing, a stamp should be enclosed.

American Tapestry & Decorative Company.

Tapestry Paintings.

2000 tapestry paintings to choose from,
38 artists employed, including gold med-
alists of the Paris salon. Send \$12.50
for a \$75 painting 32 inches by 6 feet,
just for an introduction.

Tapestry Materials.

We manufacture tapestry materials.
Superior to foreign goods, and half the
price. Samples free. Send \$1.50 for
2 yards No. 6—50 inch goods—just for
a trial order. Worth \$3.

Art Instruction.

Six 3-hour tapestry painting lessons in
studio, \$5. Complete written instruc-
tion by mail, \$1. Tapestry paintings
rented; full-size drawings, paints,
brushes, etc. supplied. Nowhere, Paris
not excepted, are such advantages offered
pupils. New Compendium of 140 studies,
25 cents. Send \$1 for complete instruc-
tions in tapestry painting and com-
pendium of 140 studies.

Home Decoration.

Write for color schemes, designs, esti-
mates. Artists sent to all parts of the
world, to do every sort of decorating and
painting. We are educating the country
in color-harmony. Relief; stained glass;
wall paper; carpets; furniture; draperies;
etc. Pupils taught. Send \$5 for a \$25
color scheme to decorate your home.

Wall Papers.

New styles designed by gold medal
artists. From 10 cents per roll up.
Samples 10 cents. Send 25 cents for
compendium of 140 studies.

Manual of Art Decoration.

The art book of the century. 200
royal quarto pages. 50 superb full-page
illustrations (11 colored) of modern home
interiors and tapestry studies. Price \$2.50.
If you want to be up in decoration send
\$2.50 for this book. Worth \$50.

JOHN F. DOUTHITT,
286 Fifth Avenue, New York.

G. W. CARMER,
IMPORTER OF MODERN
PAINTINGS,
293 Fifth Ave., N. Y.
(Galleries closed every Summer.)

Best quality only at Lowest Price. ARTISTS' MATERIALS.

Oil, Water, China, Pastel, Tapestry, Etching, Crayon.
Framing, Regliding, Relining, etc.

HENRY LEIDEL,
6th Avenue, cor. 51st Street, N. Y.
CATALOGUES BY MAIL.

F. Weber & Co.

SUCCESSORS TO JANENTZKY & WEBER,
MANUFACTURERS AND IMPORTERS

OF
Artist's Materials.

F. W. & Co.'s SUPERFINE
ARTISTS' OIL COLORS
in collapsible tubes.

F. W. & Co.'s

MOIST WATER COLORS

in Pans, Tubes, Glass Pots.

First-class medals awarded at
Vienna, Philadelphia, Cincinnati,
New Orleans and Chicago.

Canvas, Academy Boards,
Oil Sketching Paper and Fine
Brushes.

F. W. & Co.'s Soft and Half-
Hard Pastels.

TOURISTS' SKETCHING OUTFITS

China Painting Materials,
Drawing & Painting Studies,
Etchers' & Engravers' Tools,
Novelties for Decorating Wax
and Paper Flower Materials.

1125 Chestnut St., Philadelphia, Pa.

BRANCH HOUSES:
918 Olive St., St. Louis, Mo., and
No. 5 N. Charles St., Baltimore, Md.
Send for Catalogue.





ry &
any.

pose from,
old med-
\$12.50
by 6 feet,

materials.
half the
1.50 for
just for

lessons in
instruc-
paintings
paints,
ere, Paris
es offered
o studies,
e instruc-
and com-

gns, esti-
ts of the
ating and
e country
ned glass;
draperies;
or a \$25
ome.

ld medal
roll up.
cents for

on.
ry. 200
full-page
ern home
ice \$2.50.
tion send
\$50.

TT,
y York.

ER,
N
GS,
. Y.

t Price.
ALS.
ng, Crayon.
etc.

et, N. Y.

Co.

EN,
RTERS

rials.



hia, Pa.

more, Md.

INSTRUCTION · BOOKS · SUPPLIES.



Higgins' American Drawing Inks (Blacks & Colors)

The Standard Liquid Drawing Inks of the World.
Jo. PENNELL says of the Black ink:—"There is no ink equal to it for half a dozen reasons. From the time you open the bottle until you have put all its contents on paper you have no reason to find fault with it."
A. B. FROST says:—"I use a great deal of it, and it is certainly the best."

AT ALL DEALERS.
(By mail, prepaid, 35 cents a bottle. Color Card showing tints, free.)

Higgins' Photo-Mounter

The new adhesive for mounting photographs, prints, etc., and for scrap-book, tissue work and general use. Will not warp, crackle nor strike through. Just the thing for mounting Art Amateur studies. Spreads smoothly and easily—no lumps. Beautiful white color. Always ready. Fully guaranteed.

AT ALL DEALERS.
(1 oz. Jar, prepaid, by mail, 50 cents.)

CHAS. M. HIGGINS & CO., Mfrs.,
168 8th St., Brooklyn, N. Y.
London Office: 106 Charing Cross Road.

A. B. COBDEN'S CERAMIC ART SCHOOL.

The modern styles taught by a thorough and practical method.

ROSES A SPECIALTY.
A complete line of colors carefully selected and prepared for sale, also Gold, Oils, Brushes, etc. China fired and gilded for Amateurs.
"Practical Hints on China Painting" mailed free upon application.

15 South 16th Street,
PHILADELPHIA, PA.

ADELPHI ACADEMY, Lafayette Avenue, Clinton and St. James Place, Brooklyn, N. Y.

ART DEPARTMENT.
THE appointments of this department are the equal if not the superior of any in the country; its work has been annually endorsed by such artists as S. J. Guy, J. G. Brown, Walter Shirlaw, F. S. Church, P. P. Ryder, J. C. Beard, W. Hamilton Gibson, E. J. Whitney, R. W. Hubbard, C. Y. Turner, St. John Harper, K. J. Patterson, Thos. Jansen, C. D. Hunt, S. S. Carr, and others of equal note. The classes (of which there are two daily sessions) are from the Antique, Still Life, Portrait and Figure, in Charcoal, Oil, Water and Pastel. The Morning Classes are from 9 to 12 M., the Afternoon from 1 to 4 P. M., either or both of which classes pupils can enter at any time. Terms, ten dollars for one daily session of ten weeks, or fifteen for both.

J. B. WHITTAKER, Principal.

PRATT INSTITUTE, BROOKLYN, N. Y.

DEPARTMENT OF FINE ARTS.
DAY AND EVENING SESSIONS.
The object of this department is to provide thorough and systematic instruction in the fine and decorative arts. Instruction is given in cast, portrait, life drawing, and composition; oil and water-color; perspective; sketching; clay-modelling and sculpture; wood-carving; wall paper, carpet, silver, stained glass, and general design. Courses in Architecture and a Normal Art course for the training of teachers are also special features. Sixteen large studios and class-rooms are abundantly equipped with casts, photographs, and every appliance necessary for study.

W. S. PRATT, Director of Department.
INSTRUCTORS:—S. H. Adams; A. W. Dow; G. Rose; H. Prellwitz; I. C. Haskell; K. E. Shattuck; V. C. Griffith; C. F. Edminster; R. Hunter; G. A. Tew; E. K. Fenner; M. A. Hurlbut; D. M. Norton; L. Loeffler.
The Fall Term opens September 21st, 1896.
FREDERIC B. PRATT, Sec'y Pratt Institute.

ART ACADEMY OF CINCINNATI.

FOUNDED 1859.
REGULAR TERM, SEPTEMBER 14TH, 1896, TO MAY 30TH, 1897. TUITION FEE, \$20.
Complete Courses in Drawing and Painting, in Oil and Water-Color, Composition, Pen Drawing, Illustration, Modelling, Wood Carving, China Painting, etc.

The Academy occupies a large, well-lighted building in Eden Park, adjacent to the Museum to which Students have free access.

For circulars and other information, address
A. T. GOSHORN, Director, Cincinnati, O.

School of Industrial Art, Broad and Pine Streets, PHILADELPHIA,

offers best facilities obtainable for the study of

FINE AND INDUSTRIAL ART.

Has largest Life Class in the city. Industrial aims emphasized throughout. Regular and special courses in Architecture, Modelling, Carving, Mural Decoration, Textile Design, including Weaving and Dyeing, qualifying graduates for professions.

Next School Year begins September 28th, 1896.

For circulars and all information, address

L. W. MILLER, PRINCIPAL.

BROOKLYN ART SCHOOL

Brooklyn Art Association and the Brooklyn Institute of Arts and Sciences.
OVINGTON STUDIO BUILDING,
246 Fulton, Cor. Clark Street, Brooklyn.

INSTRUCTORS:
WALTER SHIRLAW, Life and Composition Classes.
WM. M. CHASE, Life and Portrait Classes.
JOSEPH H. BOSTON, Antique Classes.
I. MASSEY RHIND, Modelling and Sculpture.
ELIZABETH R. COFFIN, Perspective Classes.
Particular advantages accrue to students from a distance, living expenses being comparatively low in Brooklyn.

FALL OPENING, THURSDAY, OCT. 1ST.

For further information address The Curator,

MR. WM. H. SNYDER, 246 Fulton St., Brooklyn, N. Y.

New York School of Applied Design for Women

200 WEST 23d STREET, NEW YORK.

Thorough Instruction in Wall Paper, Silk, Carpet and Book-Cover Designing, Historic Ornament and Architecture. Water-Color, under Paul de Longpré. Illustration, under Dan C. Beard. Instructors are the practical head designers and architects from the leading firms in the city.

Tuition, \$50.00 a Year.

Apply to MISS HARRIET Z. BICKFORD, Sec'y.

THE Osgood Art School

Open throughout the Year

INSTRUCTION

in Drawing, Oils, Water Color, and Tapestry; also special classes in

China-Painting

in charge of an experienced practical decorator
SPECIAL SUMMER CLASSES AND RATES FOR TEACHERS. BEGINNING JUNE FIRST, EACH YEAR.

The Osgood Handbook, entitled

"How to Apply Matt, Bronze, Lacroix, Dresden Colors and Gold to China," is the most successful work of the kind ever published.

In flexible cloth covers, 200 pages. Illustrated. At art and book stores, or sent anywhere by mail for 75 cents, post free.

Osgood Holland Delft-Blue

In vials, each, .40

An entirely new blue, reproducing the genuine Holland Delft decorations—the only blue in the market satisfactory in all respects for securing graduated effects, from the most delicate to the strongest and deepest tones.

FREE! General Catalogue, illustrated and containing complete price list of all the other OSGOOD ART SCHOOL reliable specialties for china painting, 43 pp., mailed to all applicants mentioning THE ART AMATEUR.

Address MISS A. H. OSGOOD,
PRINCIPAL OSGOOD ART SCHOOL,
12 East 17th St., (Formerly) New York.

ALL METHODS IN CHINA PAINTING

correctly taught. Instruction also in Oil, Water-Color and Tapestry Painting by MRS. W. H. MILLER. Bischoff's Celebrated China Colors for sale. China Firing a Specialty.

STUDIO, 347 FIFTH AVENUE, N. Y.
OPP. HOTEL WALDORF.

RECENTLY PUBLISHED: PORTRAIT AND FIGURE PAINTING.

By FRANK FOWLER, Author of "Drawing in Charcoal and Crayon," "Oil Painting," etc., etc.

With 3 colored plates by the author, showing progressive stages in the painting of a picture in oil.

The first of the series of THE ART AMATEUR HANDBOOKS, Edited by Montague Marks.

"A highly praiseworthy handbook for amateur artists."—Philadelphia Press.
"The clear, practical manner in which Mr. Fowler treats the subject is most admirable."—Boston Home Journal.
"A practical exposition of the principles governing portrait painting, figure work and modelling, as taught in the best schools."—Philadelphia Enquirer.
"A most helpful volume to beginners in portrait and figure painting. It abounds in hints, and the instructions are so clearly given that they cannot well be misunderstood."—Boston Advertiser.

Sq. 12mo, cloth, \$2.00. Sent, postpaid, on receipt of price.

MONTAGUE MARKS, No. 23 Union Square, New York.

DIXON'S AMERICAN GRAPHITE PENCILS

If your stationer does not keep them mention Art Amateur, and send 10 cents for samples worth double the money.

JOS. DIXON CRUCIBLE CO.,
Jersey City, N. J.

JOSEPH GILLOTT'S STEEL PENS.

FOR ARTISTIC USE in fine drawings Nos. 659 (Crow-quill), 290, 291, 1000.
FOR FINE WRITING. Nos. 303, and Ladies', 170.
FOR BROAD WRITING. Nos. 294, 389; Stub Point, 849, 1008, 1043.
FOR GENERAL WRITING. Nos. 404, 332, 390, 604 E.F., 601 E.F., 1044.

Joseph Gillott & Sons, 91 John St., N. Y.
HENRY HOK, SOLK AGENT,
Sold by ALL DEALERS throughout the World.
Gold Medal, Paris Exposition, 1889.

THE PALETTE ART CO., ARTISTS' MATERIALS FOR

Oil, Water-Color, China, Pastel Painting, and Drawing.

A select line of White China Largest Stock of Plaster Casts for Schools; also in Ivory Tint for decorative purposes.

Send for illustrated Catalogues.

Two 136 East 23d St., at Madison Square,
Stores 107 West 57th St., opp. Carnegie Hall, N. Y.



SCHOOL OF DRAWING AND PAINTING.

MUSEUM OF FINE ARTS,
Copley Square, Boston, Mass.
Twenty-first Year.

The Fall Term will open Sept. 28, 1896.

Instruction in drawing from the cast and from life, in painting and decorative design, and also in artistic anatomy and perspective. Principal instructors: F. W. Benson, E. C. Tarbell and Philip Hale (Drawing and Painting); Mrs. William Stone (Decorative Design); E. W. Emerson (Anatomy) and A. K. Cross (Perspective). Pupils are allowed the free use of the galleries of the Museum. For circulars giving detailed information, address Miss ELIZABETH LORRAINE, Manager.

Lowell School of Industrial Art and Decorative Design, Mass. Institute of Technology.

DESIGNING. Students are taught to design patterns for carpets, paper hangings, silks and prints. Also, instruction given in china painting and cast drawing. A knowledge of freehand drawing is very essential. School year begins Sept. 30, 1896. Both the designing and class rooms are in the Institute Building, foot of Garrison St., BOSTON.

CHARLES KASTNER, PRINCIPAL.

NOW READY!

China Painting as a Business

BY ONE WHO HAS SUCCEEDED.

A Work of Valuable Advice and Aid to China Painters who wish to Make it Pay.

MONTAGUE MARKS, 23 Union Sq., N. Y.

STUDIO TO LET.—Elegant floor, size 37 x 100, divided, with glass roof, steam heat, closets, etc. Would make one of the finest studios in the city. Rent moderate.

131-133 East 58th Street, N. Y.

CHINA PAINTING

thoroughly taught by an experienced teacher from the ROYAL WORCESTER PORCELAIN WORKS (ENGLAND).

Practical type-written lessons by mail during the summer. Complete materials supplied.

MRS. M. PRESTON-BREWER,

STUDIO 1022, No. 156 Fifth Ave., New York.

NEW DESIGNS in Water-Colors for China-Painters.

MARY CATHARINE WRIGHT,
8 E. 15th St., N. Y. City. Summer Address, Alma, Mich.

JOHN LA FARGE,
Artist and Writer.

By CECILIA WAERN. With two photogravures, six colored illustrations and twenty-eight illustrations in the text. Imp. 8vo, paper cover, \$1.25.

(THE PORTFOLIO. April, '96, No. 26.)

THE MACMILLAN CO., 66 Fifth Ave., N. Y.

The Illustration of Books.

By JOSEPH PENNELL.

A Manual for the use of Students. A series of "tips" as Mr. Pennell calls them, the result of practical experience, which should enable the student to make his drawings so that they will produce a good effect on the printed page, what materials he should use to produce certain effects, etc. All processes treated—lithography, etching, half-tone, etc. By mail to any address for \$1.00.

THE CENTURY CO., Union Square, New York.

MORTIMER DELANO, PURSUivant-OF-ARMS,

Special Heraldic Contributor to THE ART AMATEUR and VOGUE.

HERALDRY: Research for Pedigrees and Coat Armors. Fees Stated on Request.

104 WEST 120th ST., NEW YORK.

POSTER DESIGNS—BOOK PLATES

Book Covers, Artists' Sketches, Pen and Ink Drawings reproduced in THE ART STUDENT. \$1 a year, 50c. 6 mos., 1 year's sub. from July and 4 back Nos., \$1.15. The Art Student, 132 W. 23d St., N. Y.

E. FABER PENHOLDERS

LEAD PENCILS

Rubber Erasers, Pure Rubber Bands.

E. Faber's No. 1221 Kneaded Rubber is especially adapted for cleaning drawings, doing its work rapidly and not injuring the surface of the paper. Can be kneaded into any desirable shape.

Graphite Pencil Co.'s

New Pencil for Artists' and Draughtsmen's and Students' use:

"No. 242," Round and Hexagon, 5 Grades.

SEND 20 CTS. FOR SAMPLES.

NEW YORK: 345-347 Pearl St.

CHICAGO: 141-143 Wabash Ave.

A "YARD OF POPPIES"

In all their beautiful colors, for 8 two-cent stamps—16 cents. Illustrated catalog of Colored and Pastel studies for sc. stamp. Address J. F. INGALLS, Lynn, Mass., Box A.

Lessons in all branches of Embroidery. Taught privately, or to classes in New York City. Address L. BARTON WILSON, 23 Union Sq. (Room 12), N. Y.

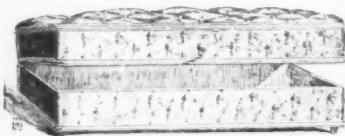
AMBITIOUS WOMEN

Can qualify for situations in Architects' Offices by the home study of Architecture and Drawing. Students make rapid progress in learning to DRAW and DESIGN. Twenty-seven Technical Courses. Send for Free circular, stating subject you wish to study to The International Correspondence Schools, SCRANTON, PA.



THE ART AMATEUR.

OUR NEWPORT BOX COUCH.



Size, 2 ft. 6 in. x 6 ft. 6 in.; Height, 18 in.

This Couch is covered with new and dainty patterns in Chintz; is made with best of materials, 48 Steel Springs being used in upholstering.

Price, ready to ship,
\$11.75.

Samples of the coverings sent on application.

JAMES MCCREERY & CO.,

Broadway & 11th Street,
West 23d Street,
NEW YORK.

THE TRIP TO NEW YORK will of course include a visit to "THE POPULAR SHOP," (where the styles are set) for a leisurely look through THE "LIBERTY" FURNISHINGS, English Stuffs for Hangings & Furniture; Proper Foreign Papers for Walls; Quaint & Comfortable Chairs & Settees; The "Nieu Amsterdam" Blue Delft Ware; Not Sampled nor Catalogued. JOSEPH P. McHUGH & CO., 424 St. W. NEW YORK, at 5th Ave Wall Papers & "Liberty" Fabrics—Carriage Free to all parts of the States. (Trade Marks Reg'd.)

Fifth Avenue Linen Store

Popular prices for LINENS of Every description.

Bed Linen for Summer Homes.

Hand hemstitched Pillow Cases at \$1, \$1.25 and \$1.50 a pair.

Hand hemstitched Sheets at \$4.50, \$5, \$6, and \$7.50 a pair.

Bed Spreads in light weight Dimity and Aerial, especially adapted for summer use. Choice patterns in patent Satin and Marseilles Spreads, and Fringed Honeycomb, Colored and Printed Spreads.

Summer Blankets, 10/4 at \$2.50 to \$5 a pair; 11/4, \$3 to \$7.50 a pair; 12/4, \$4 to \$10 a pair.

Figured Silkoline Comfortables, large size, at \$1.50 each.

Special linens for art needlework in all the newest colors and weaves.

All best Wash Silks, Outline, Turkish and Filo Floss, Twisted, Rope and Japan Floss, at 3 cents a skein.

The Latest Novelties in Stamped Linens.

WM. S. KINSEY & CO.,
388 Fifth Ave., New York.



Every Lady

Interested in Fancy Work should write for catalogue and price-list of Stamped Linens, Wash Embroidery Silks, Commenced pieces of Embroidery with Silks to finish, and all latest designs in Art Novelties and Embroidery Materials. It will be sent free to any address.

Chas. F. Hurm, 644 Race St., Cincinnati, O.

Arnold, Constable & Co.

FASHIONABLE

FOULARDS.

Importations by latest steamers.

CANVAS GRENADES,
MOHAIRS.

Broadway & Nineteenth St., N. Y.

BICYCLES FOR SKETCHING TOURS Prize Competition

The Proprietor of THE ART AMATEUR offers a
PRIZE OF \$25

for the best and most compact carrier attachment for an artist's requirements when on Tour, adjustable to bicycles of any of the leading manufacturers.

It is open to every one to compete.



Designs in pen-and-ink, with full details,
should be sent in by October 1st, 1896.

Each design should bear a motto.

Letters accompanying the design should contain the motto and the name and address of the designer, and be marked outside **Bicycle Attachment Prize**. These will not be opened until after the judges have pronounced on the designs.

The award will be made by a Committee of Judges, consisting of artists, bicycle manufacturers, makers of artists' materials, and the editor of The Art Amateur, and the result will be announced in our issue of December 1, 1896. Unsuccessful designs cannot be returned unless stamps are forwarded in prepayment.

All rights in the successful design shall be the property of the designer.

MONTAGUE MARKS, 23 Union Sq., N. Y.

DECORATIVE STUFFS

Reproductions of Antique Brocaded Silks, Damasks, Embroideries and Tapestries for Drawing-Rooms, Libraries, Dining-Rooms, Halls, etc. * * * * Select Cretonnes and other Cotton Goods for Bed-Rooms and Country Houses. * * * * Interesting Stuffs, both plain and figured, for Wall Hangings. Soft Eastern Silks of special designs. * * * * Plain Stuffs in choice colors: Velvets, Plushes, Cloths and others. A large variety of inexpensive stuffs for curtains and furniture coverings, where an artistic effect is required at a low cost.

JOHNSON & FAULKNER

NORTH UNION SQUARE

NEW YORK



Desk Requisites in Blue Delft Decoration.

Owing to constant inquiry and demand we have had made, exclusively for us, a full line of Writing Desk Novelties and Fancy Articles, in the Old Blue Delft Decoration, which is just now in such demand. Write us for full particulars and prices.

Our 192-page Illustrated Catalogue No. 6-H, is full of interest. Shall we send it?

50 & 52 W. 22nd ST.
NEW YORK.
170 BELLEVUE AVE.
NEWPORT, R. I.

Established 1846.

M. Knoedler & Co.,

(SUCCESSORS TO GOUPIL & CO.)

Respectfully invite attention to their Galleries containing selected

OIL PAINTINGS

Of the early DUTCH and ENGLISH SCHOOLS, and from the easels of eminent foreign artists as well as the most noted American painters.

WATER-COLOR DRAWINGS.

VERY COMPLETE COLLECTIONS OF ETCHINGS AND ENGRAVINGS.

A SPECIAL STUDY MADE OF ARTISTIC AND APPROPRIATE FRAMING.

355 FIFTH AVE., Cor. 34th Street,
NEW YORK.

M. HEMINWAY & SONS SILK CO.

JULY ANNOUNCEMENT.

Critics in Art Needlework will be interested to know that they can now obtain of dealers

ORIENTAL DYES JAPAN FLOSS in delicate shades of yellow with a sufficient cast of pink to produce in embroidery, double tea roses.

Ask to see shades in

Nos. 340, 341, 342, 343, 344, 345.

Running from light to dark. Sample book, showing over 250 shades, 10c.

M. HEMINWAY & SONS SILK CO.,

76 GREENE ST., NEW YORK.

710 ARCH ST., PHILADELPHIA.

232 FIFTH AVE., CHICAGO.

Lessons in all branches of Embroidery; Ecclesiastical or Domestic. Private pupils, or classes in N. Y. City. Address L. BARTON WILSON, 23 Union Sq. (Room 12), N. Y.

USERS OF FINE CHINA

for the household, professional and amateur decorators of white ware, teachers and others can purchase the "D & C" FRENCH CHINA at the leading retail stores at right prices. In form and texture and all other respects, it combines the freshest ideas and utmost skill in Fictile Art.



D & C^o
FRANCE

Stamp for Decorated Ware. Stamp for White Ware.

The unique patterns recently produced in WHITE WARE

are eminently adapted to the needs of amateur and professional decorators, and may now be examined at the well appointed art stores and China establishments of the United States.

EDEMANN & CHURCHILL, 50 Murray St., N. Y.